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*Woman's Institute
of Domestic Arts & Sciences
Scranton, Pa.*

Underwear and Lingerie

Part Two

407B

TO THE STUDENT:

There is a charm about lingerie making that is increased in proportion as one's knowledge of the ways and means of construction increases. So, as you study and apply the principles in this Instruction Book, you may be assured that, in developing practical garments such as slips, nightgowns, and negligées, you are adding the vital feature, experience, to your store of information and at the same time equipping yourself with a certain skill that will assist you materially in gaining access into the realm of dressmaking art.

THE AUTHOR

89559

UNDERWEAR AND LINGERIE (PART 2)

VARIETIES OF UNDERWEAR AND LINGERIE (Continued)

COSTUME SLIPS

USES AND REQUIREMENTS

1. Purpose.—A slip serves, first of all, the main function of making the correct foundation for a dress; in other words, of setting off a dress by giving it good lines or by helping it to maintain the good lines of its own design. Then, too, there is the protective function that is so essential for a slip to serve, for the fact that a slip is a very necessary part of clothing must never be overlooked.

2. Requirements.—In the effort of a slip to fulfill its duties and justify its excuse for being, it should answer satisfactorily certain questions, namely:

- (1) Are the material and trimming appropriate for the garment under which it will be worn?
- (2) Is it scant enough, firm enough, and limp enough not to obtrude and interfere with the outer silhouette?
- (3) Is it full enough for ease in walking and sitting?
- (4) Will the foundation lines or trimming interfere with the lines of the dress itself? For instance, when worn under a transparent yoke or dress, it may be necessary even to omit straps from the slip. Or, sometimes under a sheer lace gown, it is desirable to cut the slip exactly the same as the dress itself, so that a desired effect may be achieved and a completeness given to the dress that might not otherwise be possible.

(5) Is the hem deep enough? A slip double from the hip line down or having a hem deep enough to make it shadow proof, does away with the wearing of a petticoat and is, therefore, an aid to slenderness and a security against any bulkiness that would interfere with the line of the dress.

3. Materials.—In making a choice of material, remember that it should be in keeping with the fabric of the dress under which the slip is to be worn. For service, that is, for wear in the home or under cotton dresses, sateen, long-cloth, lingette, or a light-weight muslin will be found satisfactory. For dressier wear, crêpe de Chine, radium, crêpe-back satin, and pongee, as well as the knitted silks, such as silk Jersey and tricolette, have the required smoothness of weave necessary to prevent a wool or silk dress from dragging over them and proving awkward and uncomfortable.

The final choice depends to a great extent on the material of one's dress, for a slip of crêpe de Chine or crêpe-back satin would naturally be preferred to one of radium for wear under Georgette or lace, while radium would provide a better foundation for organdie or taffeta. Also, the number of slips one can afford is a determining feature, for, if only two or three slips are permissible, their choice must be influenced by the amount of wear they will receive and the nature of the occasions on which they will be worn.

4. Trimmings.—Not all persons want trimming on slips, especially on those for every-day wear, yet the finishes of even the plainest of slips can be considered trimming. For example, a machine-hemstitched hem virtually becomes trimming on either a cotton or a silk slip, or a simple finish, such as binding, may become trimming, especially if done in a contrasting color.

For more elaborate effects, such trimmings as appliqué, lace applied flat, ribbon banding, narrow ruffles of self-fabric, and net edgings are desirable. When outer skirts are developed with fulness at the lower edge, flounces are an acceptable decoration for slips. Also, a circular flare or godet in a dress may be repeated in the slip planned for wear with it. In both of these cases, however, the straight slip will prove to be a satisfactory foundation if it is preferred.

5. Color.—The color of a slip is an important item, too, for nothing is so careless appearing as a glimpse of a slip or a petticoat

that is too light or too dark for the dress or skirt worn over it. This does not mean that there should be a slip provided for every dress, but rather that the general color scheme of one's outer clothing should be considered and the slip planned so that it will harmonize with all. When this is done, only one dark slip, probably silk, will be required, with a sufficient number of white or light-colored wash slips to allow for the frequent changes necessary on account of soil.

The colors permissible are all those that will furnish an effective background for the dresses in one's wardrobe. Among the light colors are included those tints mentioned in Art. 6, *Underwear and Lingerie*, Part 1. Among the dark colors, besides black, the grays; blues, browns, reds, and greens, both staple and seasonal in shading, are used for underslips. And for very dressy wear, the metal cloths and tissues in silver, gold, and the metallic glints are chosen.

TWO-PIECE SLIP

6. Description.—Fig. 1 shows a slip that has a general appeal, since it is appropriate for the average figure and may be developed of a variety of materials. It is simple to cut and make, and by the method employed, is adaptable to any set of measurements.

The darts at the side provide a means of introducing fulness where necessary and retaining a smooth-fitting effect when this is desirable. A hem casing through which a narrow lingerie ribbon is run finishes the top, while a hem, which may be wide or narrow, as you prefer, finishes the bottom. For a slip to wear under sheer summer frocks, a hem at least 18 inches deep is recommended.

7. Measurements and Material Requirements.—Since this slip may be cut without the aid of a pattern, it is necessary to know

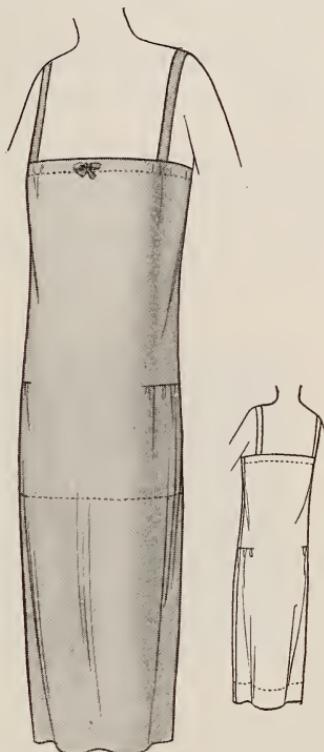


FIG. 1

four measurements; the bust, the hip, the length from under the arm to the position of the side darts, which is called the under-arm measurement, and the length. Multiply the length by two, add seam and hem allowances, and supply this amount of the material you have decided to use, whether radium, wash satin, crêpe de Chine, flat crêpe, or Canton crêpe in silk, or sateen, nain-sook, cross-bar, or long-cloth in cotton. If you wish to provide a deep hem, purchase an extra yard of your slip fabric.

8. Marking the Slip for Cutting.—Fold the material through the center lengthwise, then through the center crosswise, and place it on the table with the selvage edges toward you, the crosswise folds to your right, and the cut edges to your left. Place point *a* in the upper right-hand corner, as shown in Fig. 2. To determine the

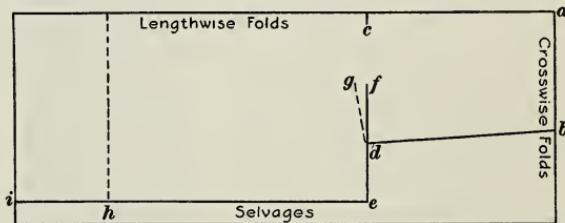


FIG. 2

size of the slip at the top, measure from *a* on the crosswise folds a distance equal to one-fourth the bust measure, plus $\frac{1}{2}$ inch, and locate point *b*. Place point *c* to the left of *a*, on the lengthwise folds, a distance equal to the under-arm measurement plus 1 inch. Now from *c*, measure toward you a distance equal to one-fourth the hip measure, plus $\frac{1}{2}$ inch, and place point *d*, at the same time marking the dart line about 5 inches long both sides of *d*. On the lower part of this line, locate point *e* 4 to 5 inches beyond *d*, depending on the amount of fulness you wish to have through the lower portion of the slip, and on the upper part locate *f*, usually about 5 inches from *d*.

Now connect points *d* and *b* by marking with pins or tailors' chalk. It will be found, when the hip measurement is large in proportion to the bust, that the line *db* slants awkwardly. When this is the case, an adjustment must be made by locating *c* in such a position that *d* will come well above the fullest part of the hips, making it unnecessary to consider the hip measurement. Make the distance from *c* to *d* equal one-fourth the bust measure plus 1 to $1\frac{1}{2}$ inches.

9. Your next step is to determine the front-dart line, which, in order to make a slip "set" properly, must slant downwards somewhat. A very good way to obtain the proper slant for the dart is to place point *g* about 1 inch to the left of *f* and then connect points *e* and *g* with a dotted line, as shown.

Next, proceed to outline the skirt section of the slip. At right angles to the line *de*, draw a line equal in length to the length of the slip minus the distance from *a* to *c*, and place point *h*. For example, if you wish to have the finished length of your slip 40 inches and the under-arm length is 14 inches, then the distance from *e* to *h* will be 40 inches minus 14 inches, or 26 inches.

Beyond point *h*, you will need to allow the depth of the hem, which may be from 4 to 18 inches. Indicate the desired depth by point *i*. Then mark lines perpendicular to line *ei* at points *i* and *h* to indicate the bottom and the point where the hem is to be turned.

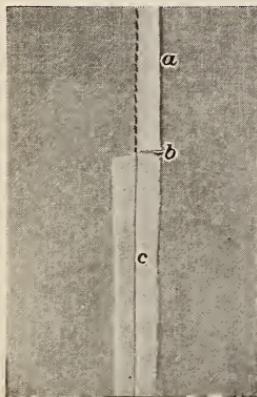


FIG. 3



FIG. 4

10. **Cutting.**—In cutting out the slip, cut from *i* to *e*, through *h*; from *e* to *d*; from *d* to *b*; and through the fold *ab*. Separate the two parts of the slip, and, on the front section, cut from *d* to *g* on the slanting dotted line; on the back, cut in beyond *d* to *f* on the straight line.

11. **Finishing the Sides.**—Join the under-arm lines, both above and below the darts, using French seams that will measure about $\frac{1}{4}$ inch wide when finished, down to a point $\frac{1}{2}$ to 1 inch below the place where the seam line of the hem will come, the location of the seam line being indicated by *a*, Fig. 3. When you reach the proper point below *a*, clip the seam allowance across, as at *b*, and

continue the seam as a plain seam, and press open, as at *c*. Then, when the hem is turned, the seam line under it will be flat.

Now place two rows of gathering threads, $\frac{1}{4}$ inch apart, just below the cut edge of the lower section of the dart, and draw them up until both dart edges correspond in length. Baste the two together as for a French seam, following Art. 70, *Underwear and Lingerie*, Part 1, and making sure that the seam lines above and below the dart meet and give the appearance of one line. If a French seam gives a heavy effect for the dart, finish it with a plain seam and overcast or bind the raw edges.

If the fulness of gathers is objectionable, arrange the material below the dart in an inverted box plait, having the edges of the plait, as at *a*, Fig. 4, directly in line with the under-arm seam.

12. Finishing the Top and Bottom.—To finish the top of the slip, turn and stitch a 1-inch hem, first making an eyelet as described in Art. 52, *Underwear and Lingerie*, Part 1. For the bottom, turn a hem as deep as you have planned to use, being sure to make the slip 1 inch shorter than the dresses with which you expect to wear it. If you desire, both hems may be machine hemstitched in place, but ordinarily it is best not to plan for such a permanent hem at the bottom because of the possibility of a need for change in the length of the garment.

Prepare shoulder straps that will be 1 inch wide, finished, and 15 to 17 inches long. If you have used machine hemstitching as a finish on the garment, have a single row of the hemstitching run through the center of the straps. Attach them securely in their proper position, following Art. 19 or Art. 53, *Underwear and Lingerie*, Part 1.

LACE TRIMMED SLIP ON CROSS OF MATERIAL

13. Description.—A foundation slip emphasizing three valuable features—ease of making, smartness, and beauty—is shown in Fig. 5. Added to these advantages is the fact that the garment, being made on the cross of the material, can be cut from a very moderate amount of material. In addition, the fulness required through the hips is held by means of tucks on the wrong side, so there is no break from top to bottom, the foundation slip being straight and slim. Also, desirable ease for walking is furnished by an inverted box plait at the lower right side. This plait is as dis-

tinctly a trimming feature as is the lace that finishes the top and the bottom. Ribbon forms the shoulder straps, while a cluster of silk flowers in harmonizing tones provides a finish at the top of the side plait.

14. Measurements.—To cut a foundation slip of this sort without the aid of a pattern, it is necessary to take three measurements; the bust, the length to the bottom, and the under-arm length, which is the distance from just under the arm to the position of a low waist line.

As a precaution, take the hip measure, for, if it is larger than 44 inches, this type of slip is not appropriate. Also, a large bust measurement in proportion to the size of the hips makes such a slip inappropriate.

15. Material Requirements.—In order to provide the proper length for the tall figure, 40-inch material is usually required for the slip illustrated. Consequently, for such types, some lingerie materials cannot be used. Excellent results may be had from the use of a silk fabric, such as crêpe de Chine, flat crêpe, wash satin, or radium, but, if the figure is of moderate height and a cotton slip is desired, long-cloth, nainsook, or similar weaves may be used.

Since the width of the material forms the length of the slip, provide $1\frac{1}{2}$ yards of 40-inch material for the medium figure, $3\frac{3}{4}$ to 4 yards of lace, $1\frac{1}{2}$ inches wide, and 1 yard of 1-inch ribbon.

16. Marking Material for Cutting.—Fold the material through the center crosswise and mark the fold with pins placed at each selvage edge. Open out the material and make two crosswise folds, bringing the two cut ends up to meet and overlap a seam's width



FIG. 5

just over the pins. Pin the material in this position and follow Fig. 6 in marking *a*, *b*, *c*, and *d*, the line *ab* representing the center front and *cd*, the center back.

Measure to the left from *a* a distance equal to one-fourth the bust measure, plus $\frac{1}{4}$ inch, and mark *e*; then measure to the right from *c* the same amount and mark *f*. An allowance of $\frac{1}{4}$ inch on each fourth of the bust measure is plenty if you want your slip to fit snugly. If you prefer a little more ease and a casing and draw string, you may add $\frac{1}{2}$ inch to one-fourth the bust measure.

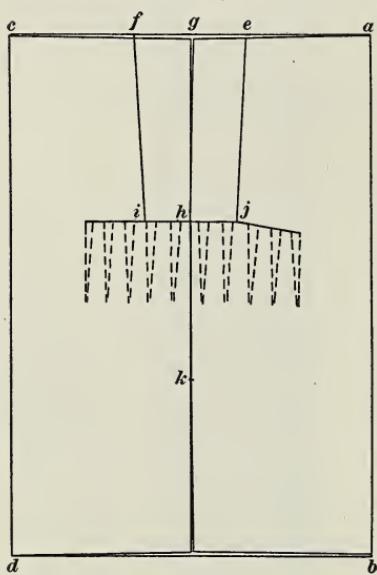


FIG. 6

To locate the hip darts, first place *g* at the top of the cut edges and *h* a distance below equal to the under-arm measurement previously taken. When a casing is used, add $1\frac{1}{2}$ inches to this measurement to provide for a hem.

Now measure the distance from *f* to *g*, and place points *i* and *j* that distance minus 1 inch from *h* to provide a slight slant for the under-arm line. Then, connect *f* and *i*, *e* and *j*, and *i* and *j* with straight lines, continuing line *ij* $5\frac{1}{2}$ inches to the left of point *i* for the back dart. Draw the front-dart line $5\frac{1}{2}$ inches to the right of *j*, slanting this downward to make the slip "set" better on the

figure, by making the distance from the end of the dart to the top of the slip 1 inch greater than the distance from *e* to *j*.

Cut through both thicknesses from *f* to *i*, *i* to *h*, *h* to *j*, and *j* to *e*, and then on the dart lines, both front and back.

17. Finishing the Sides.—Use the largest cut-out section for an inverted plait in the skirt seam. Match the selvage edges at the bottom, attach the section with plain seams and it will reach to point *k*. Overcast the raw edges of these seams, French-seam the edges from *k* up to the dart line, and then finish both under-arm seams with French seams, as at *a*, Fig. 7. Adjust the plait and sew it in place, following Art. 51, *Underwear and Lingerie*, Part 1.

You are now ready to adjust the fulness of the darts. The dotted lines below the dart line in Fig. 6 indicate tucks. Make these tucks about 6 inches long, $\frac{1}{2}$ inch apart, $\frac{1}{4}$ inch deep at the top, and taper them to nothing at the bottom, beginning the tapering about half way, as at *b*, Fig. 7. Stitch them so that the tuck portion is on the wrong side of the slip, and fasten the ends of the thread, as at *c*. Put in the dart with a French seam, as at *d*.

18. Finishing the Top and Bottom.—If lace is desired, sew it on with small running-stitches or a single row of machine stitching, just below the selvage around the top, and just above it at the bottom.

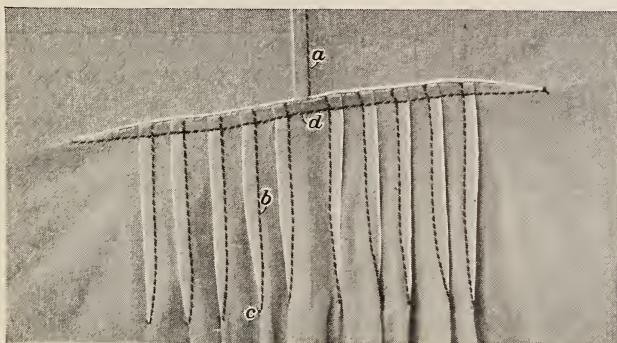


FIG. 7

Continue the lace up the right side, as shown in Fig. 5, sewing it along the seam line, and concealing the ends at the top of the plait under a few hand-made flowers. The overlapping of the lace will cause a cascade effect.

19. Changes Necessary When Figure is Short.—If the figure is short, it will be necessary to remove a strip from the width of 40-inch material. Because of the finish at the bottom, it is advisable to take off this strip from the top. In preparing for cutting, consider, when placing point *h*, Fig. 6, the amount you need to take off. For example, if your slip, when made of 40-inch material, will be 4 inches too long, place point *h* below *g* the under-arm length plus 4 inches.

It is also possible to omit the lace and finish the top with a 4-inch hem turned to the right side instead of trimming this amount from the slip. When such a plan is followed, finish the top as directed

in Arts. 15 and 16, *Underwear and Lingerie*, Part 1, making the first French seam, that is, the one that is turned to the right side, $4\frac{1}{2}$ inches long.

If the slip will be more than 4 inches too long, it is best to trim off the amount above 4 inches before beginning to cut the slip. Any

amount less than 4 inches can be turned to form a casing, or a narrow hem finish if you prefer the slip to fit smoothly at the top.

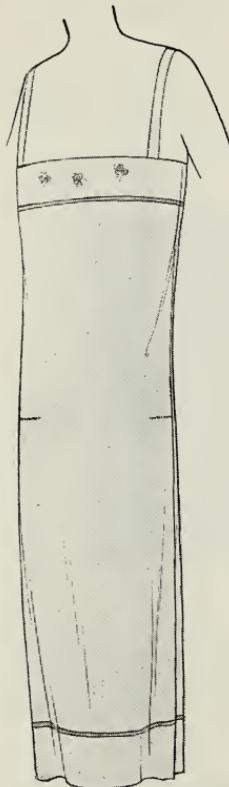


FIG. 8



SIDE-PLAIT SLIP ON CROSS OF MATERIAL

20. Description.—When the figure is unusually tall or short or when a narrow width of material is to be used, the slip shown in Fig. 8 is an ideal choice. For the tall figure, it may be necessary to apply the hem at the top and bottom even to 40-inch material, while for the short figure they may be merely a part of the width, turned to the right side to provide the proper length, or they may be applied to a narrower fabric.

Color in the form of binding adds an effective contrasting touch, while small hand-made flowers are a further means of decoration. Either ribbon or self-fabric may be used for shoulder straps.

21. Material Requirements.—Since this slip is made on the cross of the material, from $1\frac{1}{4}$ to $1\frac{1}{2}$ yards of any favored lingerie fabric will be all that is needed for the shorter figure. The tall figure may require $\frac{1}{4}$ to $\frac{1}{2}$ yard more, provided bands are to be applied top and bottom. Supply also $\frac{1}{2}$ yard of contrasting material for pipings and the small buds.

22. Cutting.—To cut the slip, follow the directions in Art. 16, taking into consideration whether the hem at the top is to be applied

or a part of the slip. For example, if the under-arm measurement is short, locate point *h* below *g* the under-arm measurement plus the width of the hem. If the under-arm measurement is long, locate point *h* below *g* the under-arm measurement minus the width of the hem, since the hem will be applied later.

If you are using applied hems, cut the top strip 6 inches wide and the bottom strip 8 inches wide.

The section used for the box plait at the side in the slip shown in Fig. 5 is to be set aside or used for shoulder straps.

23. Finishing the Sides.—Join the under-arm seams both above and below the dart with French seams, turning the seam for the depth of the hem to the right side both top and bottom as described

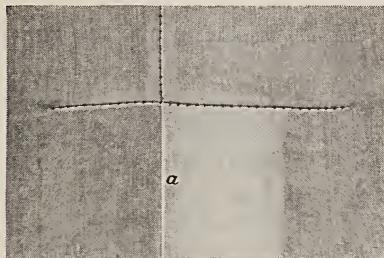


FIG. 9

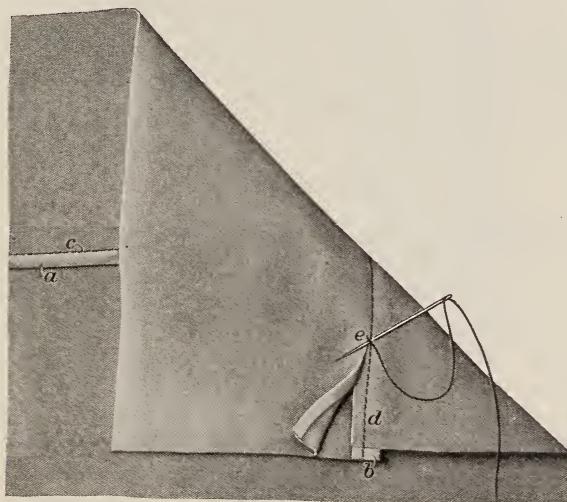


FIG. 10

before, provided the hem is to be a part of the slip. If the hem is to be applied, make the French seam in the usual way.

In order to obtain a straight line at the side, arrange the excess material below the dart in a plait, as shown in Fig. 9, having its

edge *a* directly in line with the seam above the dart. Baste carefully and stitch, using plain or French seams, depending on the weight of your material.

24. Finishing the Top and Bottom.—Prepare the bias strips for trimming, cutting them $\frac{3}{4}$ inch wide. If you are using a hem, bind its edge, that is, make the first stitching in the usual way, with the right side of the binding to the wrong side of the slip; then, bringing the free edge of the binding over the right side, baste it in place without turning in its raw edge. Now turn the hem down over the right side and, basting it down, stitch just in the turn of the binding, thus holding the binding and the hem in place. To complete the garment, attach the shoulder straps.

25. For an applied hem, the process is somewhat different. Bind one edge of the strip to be applied, as at *a* and *b*, Fig. 10; then baste and stitch this in place to the right side, as at *c* and *d*. Now turn in the raw edge, fold the strip to the wrong side, and hem it in place to the first stitching, as at *e*.

26. If you prefer, you may finish the edges of the hems or bands with center-stitched binding, as directed in Art. 79, *Underwear and Lingerie*, Part 1. Or, a third plan that may be followed is to use the insertion applied as described in Art. 44 of the same lesson.

WRAP-AROUND SLIP

27. Description.—Another slip that may be cut on the cross of the material is illustrated in Fig. 11. This style, however, is so planned that the back section below the waist line is in wrap-around effect, forming a double thickness that will help to make the slip shadow-proof and consequently very satisfactory for wear under sheer dresses. Lace provides a finish at both top and bottom, giving plenty of length if the figure is tall, but this trimming feature may be omitted when a more tailored effect is desirable. A cuff finish, such as is shown in the slip in Fig. 8, could be introduced on this model, too.

28. Material Requirements.—The materials suggested in Art. 15 for the slip illustrated in Fig. 5 will be appropriate for this style, too, but it will be necessary to supply an amount equal to the hip measure plus 16 to 18 inches.

29. Cutting and Fitting.—No pattern is necessary for this slip, since the cutting and fitting may both be done at the same time. Wrap the material, with the selvage edges top and bottom, quite snugly around the figure or the dress form of the person for whom the slip is intended, starting at the right under arm and bringing the fabric around the back under the left arm, then across the front and under the right arm to the left under arm again. This arrangement will provide a double thickness across the back.

The double thickness is not required above a low waist line, so, keeping the lower selvage edges even, pin the two thicknesses together at about the position of the stitching line indicated in the back view, Fig. 11. After this has been carefully pinned, loosen the corner of the material at the left under arm and allow it to drop down so that the under thickness of material above the crosswise pinned line may be trimmed away. Cut above the line of pins and along an even and true left under-arm line, allowing for finishing.

Use the section that you trim out for cutting the shoulder straps. Make these 16 or 17 inches long and $2\frac{1}{2}$ inches wide.

Repin the left under-arm line, fitting it slightly if necessary. To fit the slip at the right under arm, pin a lengthwise dart, starting it at nothing close to the top, deepening it as it approaches the waist line, and tapering it to nothing again toward the hip line. Decide on the length and position of the shoulder straps at this time also.

30. Construction.—Remove the fitted garment and replace the pins with basting. Finish the inner and outer raw edges of the lapped portion with small hems, machine stitched, as at *a*, Fig. 12. Above the waist-line joining at the left under arm, continue the



FIG. 11

turn of the hem, as at *b*, and, basting it flat just beyond the raw edge of the under section, stitch it in place, as at *c*. Then stitch across the back waist-line seam, as at *d*.

Stitch the right under-arm dart with the stitching on the right side to correspond with the left under-arm seam. It should not be necessary to trim away any of the excess material of the dart seam, but if it seems bulky, cut off the material to within a seam's width of the stitching, finishing these, as well as all other raw edges, with overcasting.

Sew the lace in place with small running-stitches and attach the shoulder straps, taking the precaution of having them extend under the lace to the top of the slip itself so that they will endure strain without pulling out. Finish the front of the slip with a small ribbon bow.

If the figure is short, follow the suggestions in Art. 19 for changes in cutting.

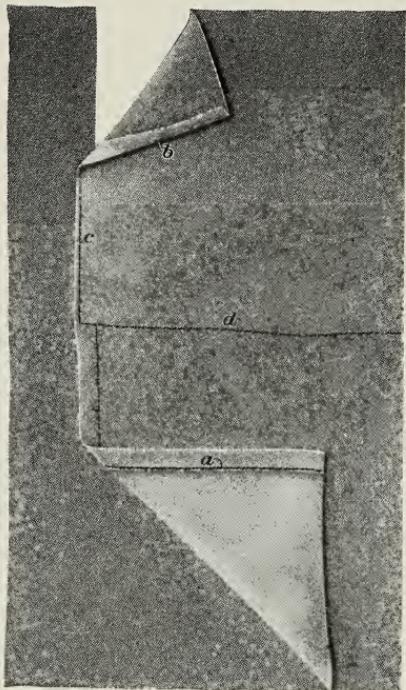


FIG. 12

SHOULDER-DART SLIP

31. Description.—When the figure is rounded, a smooth-fitting slip, such as is shown in Fig. 13, will be found comfortable and becoming. The darts extending downward from the shoulder lines in front make possible perfection of fit across the shoulders and bust, and the deep plaits at each side of the center back provide a desirable ease, without sacrificing slender lines through the hip portion.

A slip of this type is especially practical for wear under wool dresses because of the protection afforded across the shoulders in the back, and, as such, is an ideal choice, whether one's weight is in excess of the average or not.

32. Material and Pattern Requirements.—The choice of material for the undergarment illustrated has much to do with its success. Such silks as flat crêpe, crêpe de Chine, radium, and crêpe-back satin are satisfactory, or any of the novelty lingerie fabrics that will permit of a soft, clinging effect.

For this slip, provide a plain-waist pattern of the proper size, and one and one-half lengths of material, plus the amount for the hem. Usually $2\frac{1}{4}$ yards is sufficient, but if you want a shadow-proof slip, that is, one with a hem 18 inches deep, purchase an extra yard. Of course, an unusually large figure will require two full lengths of the slip material.

33. Outlining the Front.—To provide for the shoulder dart, place a point at the center of the shoulder line on the front of your waist pattern and slash the pattern from this point straight down to its lower edge. Fold the material through the center lengthwise and pin the front-pattern piece *a* in place, as in Fig. 14, center front along the fold. Pin the side section *b* so that it overlaps *a* 1 inch at the bottom and is separated 4 inches from it at the shoulder seam. Indicate the small pointed section to provide a straight shoulder line after the dart is folded in.

To determine the position of the back waist-line seam, measure down from the shoulder line on the figure to a point at which the back waist-line joining should come, usually about 23 inches for the average figure. Then, on the pattern, measure down this same distance from the center of the shoulder line and place a point. Through this point and straight across the material from the fold to

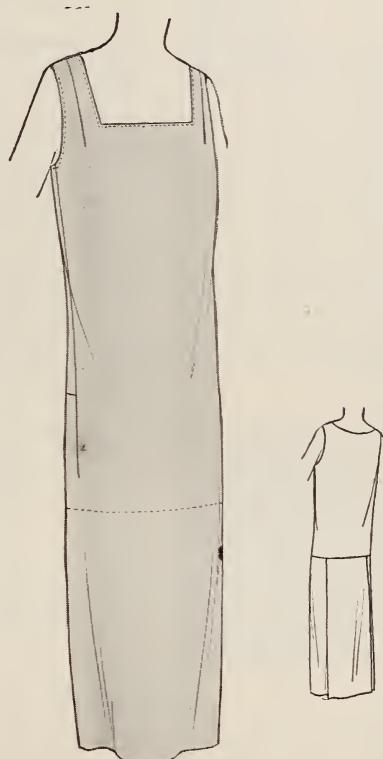


FIG. 13

the selvage, mark a straight line with pins or tailors' chalk and place *c* at the extreme left. Mark a line down from the bottom of the armhole to connect with the back waist-line seam, placing point *d* at the intersection of these two lines. Mark the two hip darts, as indicated by the dotted lines below *d*, making each of these 6 inches long and $\frac{1}{2}$ inch deep at its widest part and tapering them to nothing.

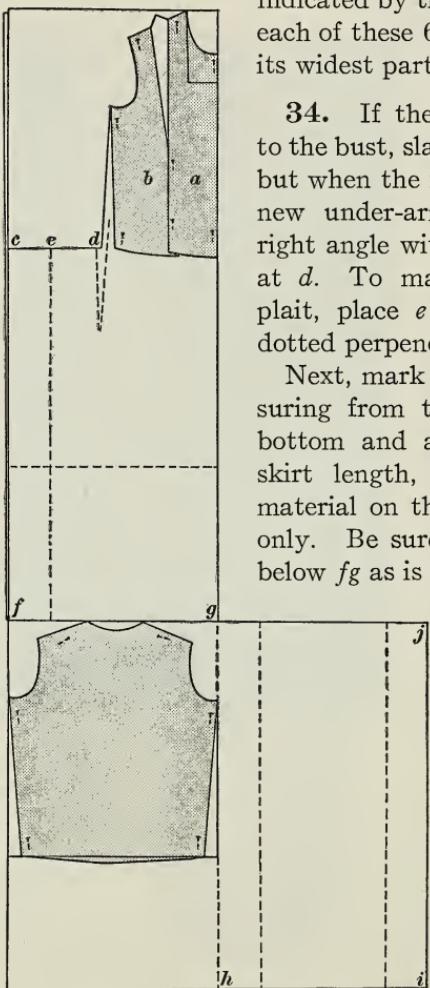


FIG. 14

34. If the hips are large in proportion to the bust, slant the under-arm line outward, but when the figure is in good proportion the new under-arm line should almost form a right angle with the back waist-line seam, as at *d*. To mark the position of the skirt plait, place *e* 4 inches from *c* and drop a dotted perpendicular line.

Next, mark for the length of the slip, measuring from the shoulder line to the skirt bottom and allowing for the hem. For the skirt length, draw line *fg*, and slash the material on this line, through one thickness only. Be sure that as much material is left below *fg* as is between *fg* and the waist line, for *ghij* is to be cut off and *ji* joined to *cf* for the back of the skirt.

35. Outlining the Back.

Now place the back-waist pattern on a double thickness of paper, cut a complete back pattern, and place it on a single thickness of the material, as shown. If your waist pattern allows for a blouse in back, as shown, trim off the bottom

on a straight line, and if it is already straight in back, trim on an upward slanting line, so as to make the center-back length from $1\frac{1}{2}$ to 2 inches shorter than the center front, at the same time keeping the under-arm lines the same as before.

For the back plaits, draw one perpendicular dotted line 4 inches from *gh*, which is the line indicating the center fold of the material, and the other 4 inches from *ji*, which is the outer edge, and cut off the section *ghij*.

36. Cutting.—Cut a square-neck line, as shown, making the opening large enough to slip over the head. Cut the shoulder line, following the projecting lines, as in the diagram, to make allowances for the folding of the dart. Then cut the armhole and the new under-arm line straight down to *d*. Cut around the back section, making the under-arm lines straight.

37. Construction.—Remove the patterns and stitch both hip darts in place, with the darts to the wrong side. Stitch the shoulder dart, too, without cutting, unless your material is bulky. Join the under arm and shoulder with French seams, and join the section *ghij* to the edges *cf*. Place a 4-inch plait on each side of the center back, the perpendicular dotted lines indicating the material allowed for these, and have the edges of the plaits come to point *e*. Pin and baste these before stitching across the waist line at the back.

Overcast all raw edges, turn a hem at the bottom, and stitch it in place. Use a narrow bias binding of self-material applied as directed in Art. 62, *Underwear and Lingerie*, Part 1, as a finish for the neck line and armholes.

For wear under sheer dresses, when it does not seem desirable to have the back of the slip extend up so high as shown, you may trim out the back in a square outline to correspond with the front or in a deep oval or V shape.

PETTICOATS

CHARACTER AND QUALIFICATIONS

38. For those women who prefer them, petticoats hold as important a place in the wardrobe as does the costume slip, since both may be said to be the foundation for one's outer apparel. The fact that the wearing of a petticoat makes necessary the defining of the natural waist line is an objectional feature under a one-piece dress, but when a separate outer skirt is worn, such as the skirt of a suit or a sports outfit, the petticoat is thoroughly satisfactory.

39. The width, the length, and the fabric of petticoats are, of course, governed by the prevailing style in outer garments, but if it is remembered that the petticoat should be comfortable and inconspicuous, no mistake will be made in its design or construction. The principles that hold true in regard to slips, as set forth in Arts. 1 to 6, apply equally to petticoats when worn with separate skirts.

Petticoats may be plain or may have any preferred trimming feature introduced at the lower edge. Scant ruffles of self-fabric, plain or lace-trimmed, or ruffles of contrasting fabric are usually satisfactory, or several bands of ribbon in varying colors may be applied straight or in scroll effect if you wish a more elaborate trimming on a garment of silk.

TWO-PIECE PETTICOAT

40. Description.—Of all the styles of petticoats, the two-piece petticoat is perhaps the most serviceable and satisfactory, provided a petticoat that is not overly full at the bottom is desired, for less material is needed and less time is required for making such a petticoat than for any other type. Besides, in the two-piece petticoat, no unnecessary seams mar the lines of the outside skirt, and a side opening, which is a convenience in a skirt of this kind, is permissible. During some seasons, skirts are made with fulness at the waist line; other seasons, when closely fitted effects are in vogue, darts are put in the back between the hip and the waist line.

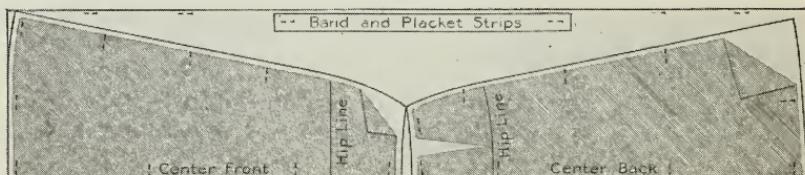


FIG. 15

41. Material and Pattern Requirements and Cutting.—For the average figure, $2\frac{1}{4}$ yards of material, 36 inches wide, is generally sufficient for developing a two-piece petticoat. This amount, however, does not include allowance for a dust ruffle or a flounce. If you wish such features, provide from $\frac{3}{4}$ to 1 yard of extra material, depending on the width of the ruffle and the method of cutting, which may be either straight or on the bias.

As a guide, provide a regulation two-piece skirt pattern.

In preparation for cutting out the petticoat, fold the material lengthwise through the center; then arrange the pattern as shown in Fig. 15, with the center front and the center back on the lengthwise fold.

42. Construction.—Join the two gores and baste in the darts in the back section, one on each side of the center back. Slip the garment on to make sure that it lies smooth and flat but, at the same time, has plenty of ease. Remove it and replace the basting-stitches with machine stitching, using flat-fell seams at the sides and plain seams for the darts. Do not continue the stitching of the left-side seam entirely to the top, but leave an opening of from 8 to 10 inches. Finish this with a flat-stitched placket, as directed in Arts. 21 and 22, *Underwear and Lingerie*, Part 1.

Complete the upper part of the petticoat by applying a straight band, as suggested for a finish for the drawers in Art. 104 of the same book. If you prefer, the darts may be omitted, and the fulness resulting held in at the waist line by $\frac{1}{2}$ -inch elastic run through a casing applied as in Art. 109. In this case, you may finish the top before making the placket, so the ends of the elastic may be caught in with the seam of the placket.

Decide on the length of the garment, making it 1 inch shorter than the skirt under which you expect to wear it, and finish the bottom in a plain hem, no deeper than 3 inches wide.

43. Adding a Plain Ruffle.—In Fig. 16 is shown the application of a plain ruffle, finished around the bottom with bias tape, suitable for a cotton petticoat. To apply the tape, place it flat so that it covers a trifle more than $\frac{1}{8}$ inch of the edge of the ruffle, and secure it to the ruffle by stitching $\frac{1}{16}$ inch from the edge of the tape, as at *a*, stretching the ruffle portion a little and holding the tape rather loose so that it will not be drawn tight. The tape may shrink more than the material of the skirt; consequently, you will encounter difficulty in ironing it if it is tighter than the ruffle itself.

When the tape is stitched to the lower edge of the ruffle, turn it back on the seam line, letting it extend $\frac{1}{16}$ inch below the ruffle, as at *b*, and stitch along the top of the tape, as at *c*. Finish the tape where it meets by turning under the end that overlaps and hemming it to make a neat, flat finish.

44. To join a ruffle when a plain finish is desired, gather the ruffle and stitch it, as at *d*, to the lower edge of the petticoat in one

operation by means of the proper sewing-machine attachment, making the joining on the right side. Cut away a portion of the ruffle seam, letting the petticoat edge extend $\frac{1}{4}$ inch, or a trifle more, beyond the ruffle, as at *e*. Then turn under the free edge of the petticoat and stitch it flat to the ruffle, as at *f*.

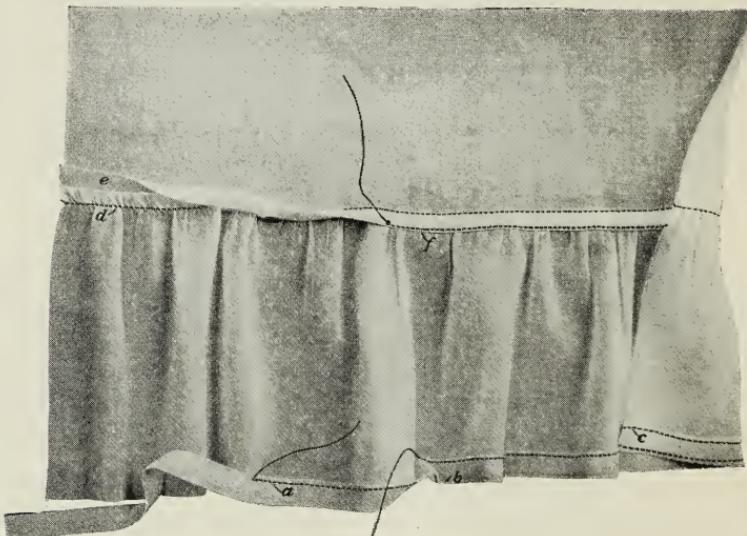


FIG. 16

If the gathering is done by hand, you will do well to place an extra row of gathering $\frac{1}{8}$ inch below the row that is used on the first seam line, for this helps to hold the gathers in their correct position.

45. Bias Ruffle for Silk Petticoat.—In placing a silk ruffle on a petticoat, no matter whether the ruffle is wide or narrow, bear in mind that the ruffle will "set" better and may be more easily applied if it is cut on the bias. A bias binding of the same material as that used for the skirt makes a satisfactory finish for the top of the ruffle.

Sometimes a narrow hem turned on each edge with the machine hemmer, and a gathering placed $\frac{1}{4}$ to $\frac{1}{2}$ inch from the top of one hem, for a heading, makes a neat, attractive finish. Remember, however, not to make the heading too deep, as it is likely to drop down and catch lint on the top, and thus present an untidy appearance. Also, it might interfere with the lines of a straight-line dress of soft material. Another point to remember is that, a heading is not so durable as a bias facing.

46. Flounces for Silk Petticoats.—In Fig. 17 are illustrated three general types of flounces for silk petticoats that are not over-elaborate. Tiny tucks form the only trimming on the flounce of flowered silk shown in (a). You may cut a flounce such as this on the bias, but as it is a little difficult to make pin tucks on the bias in some materials, you may make an exception if you wish, and cut the flounce crosswise of the material.

In making the flounce, join, by means of narrow French seams, a sufficient number of strips to make the flounce one and one-half times as long as the width of the skirt where the flounce is to be attached. Provide for a $1\frac{1}{2}$ - or 2-inch hem in the flounce. Then,

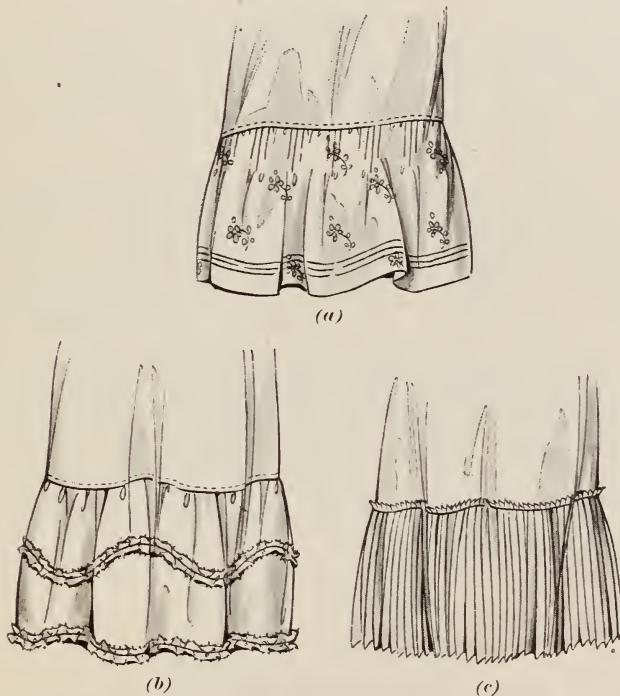


FIG. 17

by means of the machine attachment for tucking, form a group of tucks, placing the lowest one at the upper edge of the hem. Adjust the tucker in order to make the space attractive and the width of each tuck only $\frac{1}{16}$ inch, first trying out the work on a scrap of material. Study of your sewing-machine instruction book and care-

ful application of the principles will enable you to use the tucker very successfully and will prove a real time saver, because hand-run tucks require considerable time in their development and are hardly worth while, except in very fine materials.

When the horizontal tucks are placed in the lower edge of the ruffle, proceed to make groups of vertical tucks at the upper edge, arranging these groups $3\frac{1}{2}$ to 4 inches apart and extending the central tuck of each group a trifle below the other tucks in order to prevent any monotony in the appearance of the groups. After gathering the flounce, join it by bringing the seam edges to the wrong side and covering them with a narrow bias strip of self-material.

47. Trimming for the flounce shown in Fig. 17 (b) is afforded by picoted ruffles about $1\frac{1}{2}$ inches wide gathered through the center and applied to the straight lower edge and in undulating effect to the center of the flounce. The flounce itself is similar to the plain ruffle in Fig. 16.

48. The flounce shown in Fig. 17 (c) is knife-plaited and applied to the skirt in such a manner as to form a heading. To determine the length for the strip, measure the skirt at the line where the flounce is to be applied. Then provide pieces that, when joined, will make a strip three times as long as the measured distance.

Finish all but one of the seams, leaving this open so that the material may be laid out flat in plaiting. Then secure the hem in the lower edge of the flounce and have the upper edge finished with picoting or make a hem the desired width of the heading before having the flounce plaited. After the plaiting is done, join it to the skirt by means of a row of machine stitching made just below the upper hem of the flounce.

SLEEPING GARMENTS

KINDS AND CHARACTERISTICS

49. Not always was there so much choice in the matter of sleeping garments as there is now. **Nightgowns**, or **night dresses**, which are self-explanatory, formerly held full sway, subject only to changes in their lines and trimmings, never to being supplanted by a new kind of sleeping garment. Yet, in some homes, nightgowns have almost been replaced by pajamas.

The term **pajamas** is of Hindu origin, being applied to the loose trousers worn by the natives of India. According to modern usage, however, it refers to a sleeping garment, generally in two pieces, consisting of loose trousers and a roomy coat or overblouse having comparatively straight lines, the whole similar in many respects to the native costume of the Chinese.

50. Whether choice is made of pajamas or a nightgown depends on personal preference, since either will answer the requirements of protection and comfort demanded of such garments. At the same time, the identical features of design and trimming may be emphasized in both, for beauty of color, material, and trimming may be the uppermost items in the planning of pajamas as well as nightgowns, or the serviceability of fabric, color, and stitchery may be stressed, or neither of these extremes, but a combination of the best qualities of both may be considered, for sleeping garments may be attractive and still serviceable and practical. Even the simplest cut and finish, if properly handled, may add to, rather than take away from, the decorative value of such a garment. So, when you are giving your time to the making of service nightgowns or pajamas, give thought to increasing their value from the standpoint of beauty as well as usefulness.

51. In the section following, the more elaborate type of gown receives most space, because the foundation lines are the same for these as for the plainer garments, and because it will be found an easy matter to eliminate trimming features if a garment intended primarily for service is desired. Then, too, when a sleeveless garment is not desirable, it will be found a simple matter to introduce a kimono sleeve in the gowns shown without sleeves.

CAMISOLE-TOP NIGHTGOWN

52. Nightgowns with yokes, one type of which is shown in Fig. 18, are very satisfactory as far as durability is concerned, and once one becomes accustomed to wearing them, they prove desirable in every way.

In this instance, the tucks provide fulness over the bust, which allows the front yoke to fit more snugly than otherwise. Lace banding finishes the top, but a band of self-fabric, with merely a

narrow lace edge for daintiness, would make a very satisfactory substitute.

53. Material Requirements and Cutting.—It is always a saving of material unless the figure is very stout, to make two nightgowns at the same time since one and one-third to one and one-half widths of material is plenty; thus two garments may be made from three

lengths of fabric. To decide on the amount of material necessary to duplicate the gown in Fig. 18, measure from a point just above the bust line to the length you wish the gown to be, and add $7\frac{1}{2}$ inches if you want a hem, or $5\frac{1}{2}$ inches if the bottom is to be finished with edging, as shown. Multiply this amount by two for one garment or by three for two garments. For each gown supply $\frac{3}{4}$ to 1 yard of 4-inch insertion and, if you intend to use trimming at the lower edge, $3\frac{1}{4}$ yards of narrow edging; otherwise, $1\frac{5}{8}$ yards of edging will be plenty.



FIG. 18

in a gown planned of one and one-half widths. When one and one-third widths are used, the extra 5 inches need not be allowed for shoulder straps.

55. Seaming and Tucking the Gown.—Join the wide and narrow sections together with French seams. Consider the center of the wide section the center front and that of the narrow, the center

54. Cutting the Gown.—Trim off 5 inches from selvage to selvage for the shoulder straps. Divide the remaining material so that you have two lengths of the proper measurement; then divide one of these lengths in half lengthwise, or trim off one-third of the width. The average or slender figure will find one and one-third widths quite enough, but the fuller figure will be more comfortable

back. Measuring from the center front, place a group of tucks by hand or by machine, depending on the material you are using. If silk, place the tucks by hand, as at *a*, Fig. 19.

56. Trimming the Armholes.—After the tucks are sewed in, fold the garment so that the center front is directly on the center back, and measure down on the folds a distance of about 4 inches and place a pin. Now, with the garment still folded, trim out a section on a slanting line, making it $1\frac{1}{2}$ inches wide at the top and tapering it to nothing at the point already marked. Round out the cutting line slightly as you approach the bottom, thus providing the

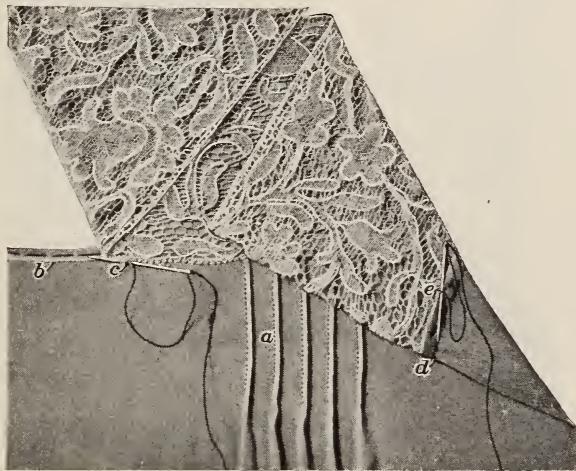


FIG. 19

deep armhole of proper size. Cut the other armhole exactly like the one just cut.

57. Finishing the Top by Hand.—To finish the top, provided you wish to do the work by hand, turn the raw edge toward the right side and baste it in place, as at *b*. Now, place the 4-inch insertion over this edge and hem it down, as at *c*, the stitches on the wrong side appearing as at *d*. Then hem down the upper edge, or the turn, to the lace, as at *e*.

Apply in the same manner the edging that finishes the armhole, making the turn of the material just as tiny as possible. Continue the lace across the front and the back, whipping it to the edge of the insertion.

58. Finishing the Top by Machine.—If you do not care to make your nightgown by hand, you may place the tucks by machine, as at *a*, Fig. 20, and apply the insertion by machine, too. Stitch the insertion to the raw edge, as at *b*; then, turning back this raw edge, stitch again, as at *c*, making two rows of stitching through the insertion, which appear on top of each other on the right side, as at *d*.

The fulness may be placed in gathers, if you prefer, and the insertion applied in either of the ways just described.

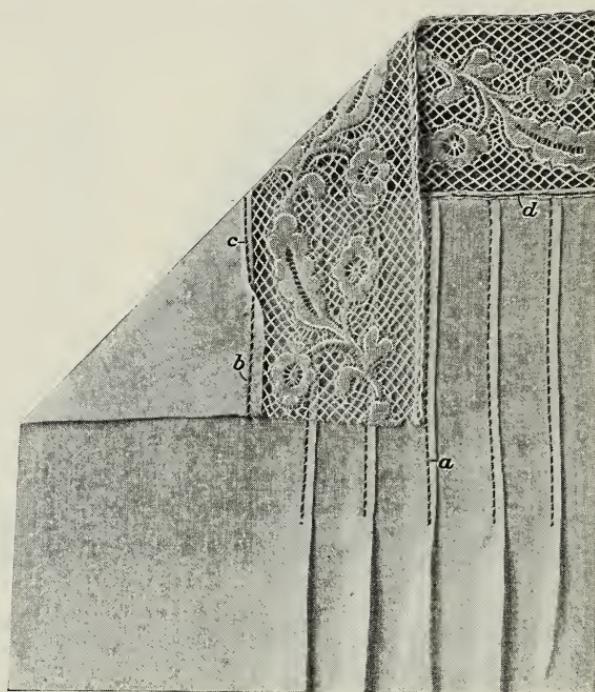


FIG. 20

Prepare and attach the shoulder straps, making them $2\frac{1}{4}$ inches wide, finished, and long enough to extend down under the lace that finishes the top.

59. Finishing the Bottom.—To finish the lower edge, you may follow one of several plans. To attach lace, if you are using it, turn a narrow hem that may be stitched by machine, as in Fig. 38, *Underwear and Lingerie*, Part 1, or by hand; then whip the lace to its edge. A daintier finish, perhaps, is the rolled hem to which lace is

attached as described in Art. 33 of the same Instruction Book. If you wish a simpler finish, a plain hem, 2 inches deep, is always satisfactory.

EMPIRE NIGHTGOWN

60. Description.—A nightgown that emphasizes delicate daintiness is shown in Fig. 21, with its yoke, sleeve bindings, and skirt finish of two thicknesses of fine net. The yoke and armhole pieces are cut to fit, while the band at the bottom is cut on the straight of the net so that it will iron satisfactorily.

The fulness that is introduced at the raised waist line, gives the quaintness always associated with an Empire style and provides a means of introducing the width necessary in a garment of this kind, at the same time retaining a comparatively straight side seam.

61. Material and Pattern Requirements.—Crêpe de Chine is the ideal choice of material for a silk garment of this type, while for a cotton garment, crêpe, batiste, and nainsook are suitable with the yoke and trimming bands of a contrasting color and material. A particularly attractive effect may be obtained by using batiste with trimmings of dotted Swiss, choosing for the appliquéd plain Swiss or organdie in a color to match the color of the dots.

Because of the necessity of under-arm seams, it will be best to supply two full lengths of material, measuring from the shoulder line to within about 6 inches from the floor. Supply also $\frac{3}{8}$ yard of net.

As to a pattern, any regulation nightgown pattern may be adjusted to give the effect shown, by marking on it the shape of the

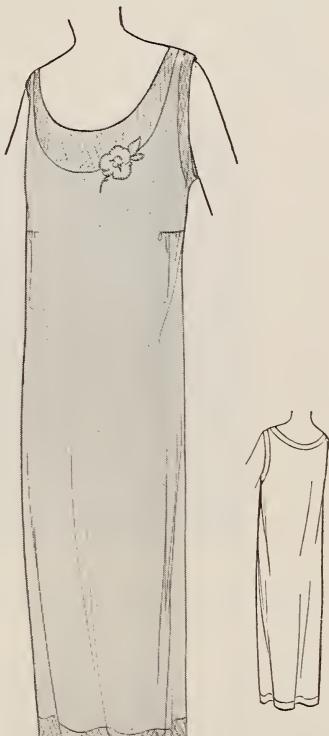


FIG. 21

yoke and armholes and by adjusting the front side seam so that the fulness will be inserted in a dart.

62. Marking the Pattern.—Mark the yoke on the pattern pieces from $2\frac{1}{2}$ to 3 inches deep at the center front, tapering its width to $1\frac{1}{2}$ inches as it approaches the shoulder line, as at *a*, Fig. 22, and across the back, as at *b*. Then indicate the band that finishes the armhole, making it $1\frac{1}{2}$ inches wide, the same width throughout,

as at *c* and *d*. Make the band that is used at the bottom 3 inches wide, as at *e* and *f*.

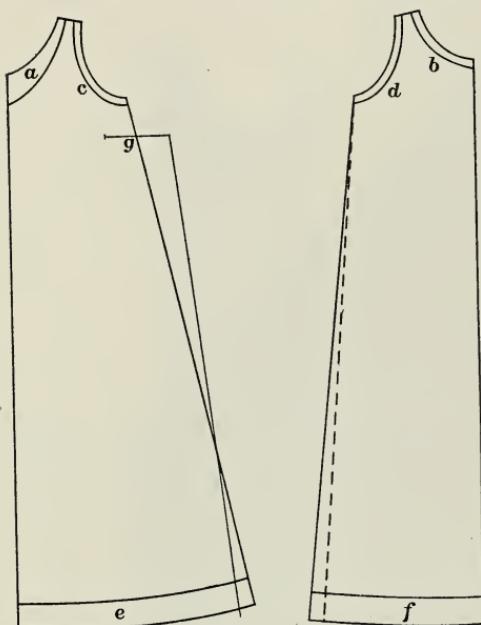
Next, straighten the back under-arm line by marking off a section that is 3 to 4 inches wide at the bottom and tapers to nothing as it approaches the armhole, as shown.

To place the front dart, measure down 3 to 4 inches from the armhole line and place point *g*. Through this point, draw a line that extends on the pattern about 3 inches toward the center front, and that, if continued, would be at right angles to the center-front line.

FIG. 22

Extend the line beyond the pattern a distance of 3 to 4 inches, depending on the amount of fulness you wish, and from its termination draw a line that extends to the bottom of the nightgown, as shown.

63. Cutting.—Trim away the yoke, armhole sections, and band at the bottom, place the pattern with its center front and center back on a fold, and cut as usual, slashing in on the dart line the distance you have allowed. Cut the net yoke with its center front and center back on a fold, too, and cut the armhole sections to follow the grain of the armhole of the gown. Cut the band at the



bottom, as stated previously, straight. Cut all the net trimmings of two thicknesses.

64. Construction.—Adjust the fulness and finish the edges of the darts as described in Art. 70, *Underwear and Lingerie*, Part 1; then stitch the side and the shoulder seams, using French seams in both cases.

Join the two thicknesses of the yoke and armhole bands, and turn so that the seam is directly on the edge, as at *a*, Fig. 23. Now, to join the yoke to the gown, stitch one edge to the edge of the material by machine, bring the free edge over these raw edges, and hem it down, as at *b*. Follow the same process at the armholes and hem.

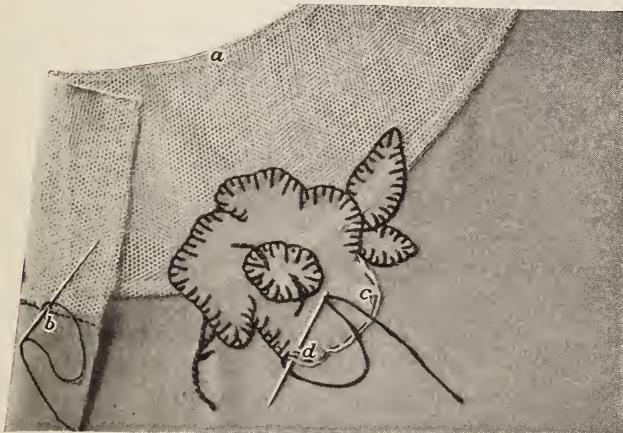


FIG. 23

Either by the use of a pattern or by sketching, plan the appliquéd, and, turning in the raw edges, baste it in place, as at *c*, over the joining of the net and the material at the left center. With silk or mercerized cotton of a contrasting color, blanket-stitch the applied section in place, as at *d*. Emphasize the center by a small circular piece set on and blanket-stitched in place; then provide stamens and stems by outline-strokes, as shown.

V-NECK NIGHTGOWN WITH FRONT FULNESS

65. Description.—An effective means of introducing fulness in a nightgown is by means of plaits, a plan that has been very popular in hand-made garments since its use by French needlewomen. The

garment illustrated in Fig. 24 shows such a constructive detail, having a V-neck line outlined with lace, a dainty and effective trimming. A lingerie ribbon defines the waist line, making the garment particularly appropriate for wear under a negligée. Both the lace and the ribbon may be omitted, however, if a more practical gown is desired.

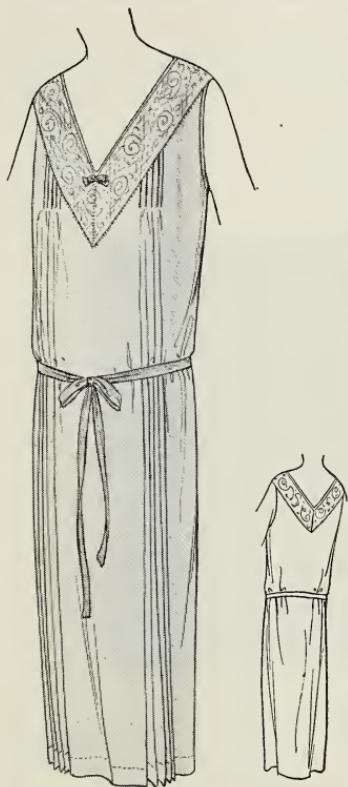


FIG. 24

66. Material and Pattern Requirements.—Compute the amount of material needed for the nightgown, whether crêpe de Chine, radium, crêpe, or nainsook, by measuring from the shoulder line to that point to which you wish the gown to come, adding 3 inches for finishing, and multiplying the result by two. Of the lace, you will need from $1\frac{3}{8}$ to $1\frac{1}{2}$ yards, and of the ribbon, $2\frac{1}{2}$ yards, 1 inch wide.

Supply a regulation plain-waist pattern or a plain nightgown pattern to use as a guide in cutting.

67. Preparation for Cutting.—Before cutting, plan the position of the plaits, of which there are two groups of five each, and baste them. If you prefer, however, you may stitch the plaits for a distance of 4 to 6 inches from the top, forming tucks. Tucks should be $\frac{1}{4}$ inch deep; plaits may be $\frac{1}{2}$ inch.

68. Cutting.—Fold the material through the center lengthwise, making sure that the two groups of plaits or tucks are equidistant from the center front, and place both the back- and the front-pattern pieces on the fold. If you are using a waist pattern as a guide, measure the length carefully, slanting the under-arm lines gradually, both back and front, to the bottom of the garment. Cut in the usual way.

69. Construction.—Join the under-arm and shoulder seams with French seams; then prepare to finish the neck line and armholes.

After deciding on the shape and the depth of the neck line, baste the insertion to it, placing small folds on the shoulders, if necessary, and mitering the turn at the center front and the center back carefully. Now bind the cut edge of the neck line and the lace together, following the directions in Art. 62, *Underwear and Lingerie*, Part 1, except for doing the final stitching by hand. Finish the armholes with binding, too.

To complete the garment, finish the bottom with a hand-run hem and attach a small ribbon bow as a decorative feature at the center-front neck line.

If you are using a ribbon as a waist-line finish, you will need to make small loops of self-material and attach these to the under-arm seams through which the ribbon may be run. Make these 2 inches long and $\frac{3}{8}$ inch wide, finished, and sew them at a low waist line to form loops, concealing the raw ends carefully.

VEST-YOKE NIGHTGOWN

70. Description.—A plain foundation nightgown effectively trimmed is illustrated in Fig. 25. The yoke is formed of self-material tucked and elaborated with rows of insertion, which outlines its edge also. The fulness is held in by a narrow ribbon belt run under the insertion and so held in place, while a narrow binding of self-fabric finishes the neck line and the armholes, or the bottom of the kimono sleeves, provided you prefer them.

71. Material and Pattern Requirements.—A nightgown of this type, because of its trimming features, seems best adapted for development in a silk fabric and a dainty lace, although voile or batiste with lace trimming would make up effectively, too. Measure the amount you need by following the directions given in Art. 61, adding 6 inches to take care of the tucks in the yoke. Provide from $1\frac{3}{4}$ to 3 yards of 2-inch insertion as trimming. Also, select the type of pattern needed as a guide in cutting this nightgown. On this foundation pattern, you will need to mark the yoke, so that it may be cut separately.

72. Preparing the Yoke.—Make the yoke about 15 to 18 inches deep and 5 to 7 inches wide, depending on the size of the pattern. Mark the depth and width you desire on your front-pattern pieces and draw in the yoke, curving the line at the bottom to duplicate

the curve of the yoke shown in Fig. 25. Cut on the marked line to separate this section from the front-pattern piece.

Before cutting the yoke in material, plan the tucks, three groups of five tucks each. Provide a strip of material as wide as the yoke and about 6 inches longer. Place the first group of tucks, that is,

the group that will come at the bottom of the yoke, 3 inches from the lower edge of the yoke section. Next, 5 inches above, place the second group, and 5 inches above that, the third, unless your yoke is not deep enough to accommodate this spacing. In this case, less space should be allowed between the groups of tucks. Make the tucks about $\frac{1}{8}$ inch deep, sewing them in by hand or machine, depending on the material you are using. Now sew the insertion in place on the yoke, following the method described in Art. 58, if you are using machine stitching. If not, sew the insertion by hand; then, trimming away the material underneath to within a seam's width of the stitching, turn in this raw edge and hem it back with small stitches.



FIG. 25

73. Cutting.—Now cut the yoke by placing the section you remove from the front-pattern

piece with its center-front edge on a lengthwise fold of the prepared yoke section, allowing a generous seam. Then proceed with the cutting of the nightgown, placing the center back and the center front of the pattern pieces on lengthwise folds of the fabric, planning for a sleeveless effect, as shown, or continuing the under-arm line to form short, kimono sleeves.

74. Construction.—Join the yoke to the front, using small basting-stitches. Over this joining, baste the insertion on each

edge, gathering the inner edge around the curve at the bottom so as to follow the rounded outline.

Either stitch or sew by hand around each edge of the insertion, following Art. 57 or 58. Leave open spaces, $\frac{1}{2}$ inch wide, on each side just above the bottom so that the ribbon that forms the belt may be run through them, as shown.

Join the under arm and shoulder with French seams and finish the neck line and armholes, or the bottom of the sleeves, provided you are using sleeves, with a narrow binding of self-fabric cut from the material remaining at the sides. Apply as directed in Art. 62, *Underwear and Lingerie*, Part 1, unless your nightgown is made mostly by hand. In that case, apply the binding by hand.

Finish the bottom with a hand-run or machine-stitched hem, and complete the garment by arranging the ribbon belt.

TAILORED, SERVICE NIGHTGOWN

75. Description.—For any woman who prefers a nightgown with long sleeves, the style shown in Fig. 26 is an ideal one to follow. The lines of the garment are strictly tailored, and the severe neck line and front-closing finish are in keeping with them. Such a garment is particularly appropriate for wear in cold weather or for outdoor sleeping because of the protection it affords.

76. Material and Pattern Requirements.—The average figure will require 4 yards of material for the development of this style, such fabrics as long-cloth, outing flannel, fine muslin, pongee, or



FIG. 26

radium being appropriate for it. Supply also a regulation long-sleeved, nightgown pattern and one-half dozen buttons, if you care to have the cuffs quite tight, or 4 buttons, if not so close-fitting.

77. Cutting.—Cut the front, back, and sleeves as directed on the pattern, that is, with the center front and the center back of the pattern pieces on a lengthwise fold of the material and the center of the sleeve pattern over a lengthwise thread. Cut the collar and cuffs double, the lower edge of the latter on a crosswise fold, and for the front opening cut one strip 8 inches long and $1\frac{1}{2}$ inches wide and

another strip 10 inches long and 2 inches wide, if this finish is not provided in the pattern. The section for the pocket may be $3\frac{1}{2}$ inches wide by $5\frac{1}{2}$ inches long.

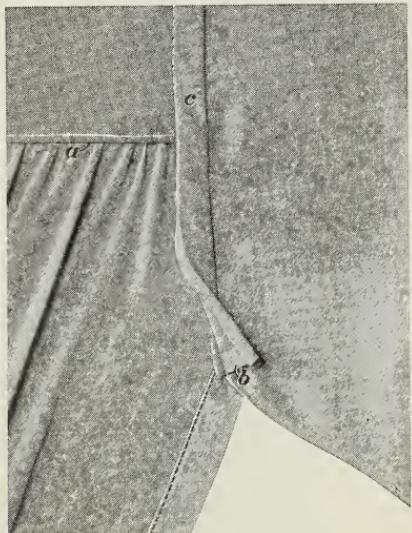


FIG. 27

78. Seaming the Garment. Adjust the fulness in the front-shoulder seam with two rows of gathering threads, and join it to the back in a standing fell seam, as directed in Art. 80, *Underwear and Lingerie*, Part 1, and as illustrated at *a*, Fig. 27. Join the seams of the sleeves and the under arm with French seams, and join the two sections of the collar, right sides together,

around three edges, leaving the neck edge open. Join the ends of the two cuffs to form a continuous strip. Press these seams open; then turn the collar right side out and press it carefully.

79. Making the Front Opening.—When a placket opening is as conspicuous in the finished garment as this one, it is necessary to plan its construction so that it may be decorative as well as useful. For such a purpose, the placket generally used to finish the opening above the cuff of a man's shirt will be found most satisfactory.

The length of the placket depends somewhat on personal preference, but usually 8 inches will give plenty of ease for putting on and taking

off the garment. A placket of this length will require facing strips of the length and width suggested in Art. 77.

80. Stitch the 8-inch strip to the left edge of the slash in a plain seam, raw edges to the right side, as at *a*, Fig. 28; then, turning in the free edge, baste it down so that the turned edge comes just beyond the first stitching and covers the raw edges of the seam. Stitch in place.

Now take the 10-inch strip and shape one end by trimming out an oblong section $\frac{1}{2}$ inch wide and 2 inches long. Fold through the

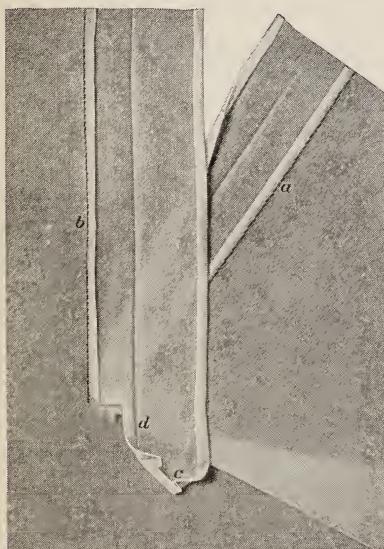


FIG. 28

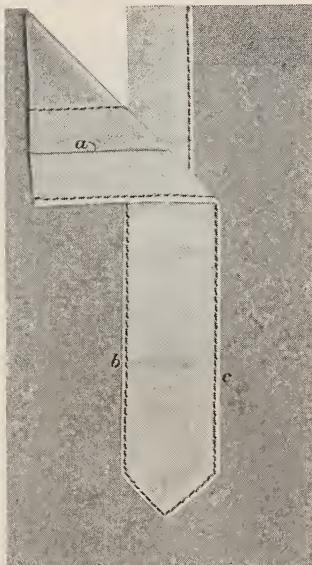


FIG. 29

center lengthwise the section remaining beyond this cut-out portion and trim its end in a point. Join the shorter lengthwise edge of the facing to the right edge of the slash in a plain seam turned to the right side, as at *b*. Then turn in the edges of the facing strip a seam's width, as shown, including the point *c*. Continue the crease *d* for the entire length of the placket.

Next, turn the facing on this crease so that it takes the position shown in Fig. 29, with the seam line *a* located as shown. Baste in place and replace the bastings with machine stitching.

81. To stitch the placket with continuous stitching, begin at the top on the inner edge and stitch to *b*. At this point, lift the presser-foot of your machine, and without breaking the thread, draw the garment out, so that there will be thread enough for you to bring the underneath portion of the placket in the position shown in Fig. 29. Replace the garment so that the needle is directly over the last stitch taken, and lower the presser-foot. Draw back the top thread, rewinding it on the spool, so that it is taut; then when the next stitch is taken it will follow after the last one in an unbroken line. Continue down around the point and up on the outer edge, raising the presser-foot at *c* in order to slip the under portion of the placket out from under the upper portion. Repeat the process of loosening the thread and tightening the top thread so as to have the stitching line continuous.

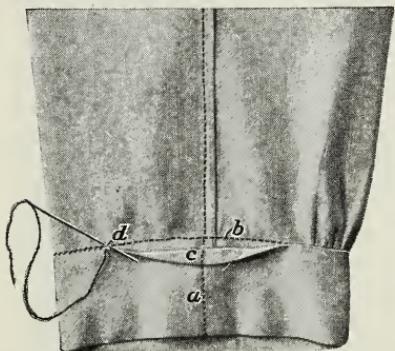


FIG. 30

Finish the wrong side of the placket by cutting the loops of thread and fastening the ends securely. Then turn in the raw edge of the underneath placket facing, and hem it down with small stitches. Also, $\frac{1}{4}$ inch above, or between *b* and *c*, slip-stitch the upper and under placket facings together to keep the placket from ripping down. Some garments have machine stitching between these two points to keep the placket from ripping.

82. Finishing Bottom of Sleeves.—Gather the lower edge of the sleeve, starting at a point about $1\frac{1}{2}$ inches in front of the under-arm seam and ending at a corresponding point back of the seam. Draw this up to fit the size of the cuff provided, this being an easy fit for the wrist, and large enough to go over the hand readily. Baste the cuff to the bottom of the sleeve, having its seam *a*, Fig. 30, which was seamed according to Art. 78, in line with the seam of the sleeve. Replace the bastings with stitching, as at *b*; then, turning in the free edge a seam's width, as at *c*, hem it down to the stitching, as at *d*.

83. If you prefer a closer-fitting wrist line, provide a cuff of the proper length to give this effect and, folding it through the center lengthwise, stitch across both ends, turn, and press. Provide a

short opening in the back of the sleeve, $1\frac{1}{2}$ inches from the under-arm seam, and finish it with a flat-stitched placket, as described in Arts. 21 and 22, *Underwear and Lingerie*, Part 1. Now attach the cuff, following the same process as described in Art. 82. Work a buttonhole in each cuff and attach buttons to correspond.

84. Inserting the Sleeves.—In a garment of this type, sleeves are best inserted with a flat-fell seam. Make this so that the finished seam will measure about $\frac{3}{8}$ inch, turning the curved edges of the sleeves carefully so that they will lie flat and smooth. Both rows of stitching may be taken on the right side, or only one, as you prefer.

85. Finishing the Neck Line.—Baste the collar to the neck line with its wrong side to the right side of the garment, making sure that both sides of the front placket are exactly the same length; then, on the same line, baste a bias of self-material, $\frac{5}{8}$ inch wide, or a prepared bias, with one raw edge in line with the raw edges of the seam and the other raw edge toward the outer edge of the collar. Replace the basting with stitching, one row holding neck edge, collar, and bias, as shown in Fig. 27. Now turn the edge in, as at *b*; then bring the free edge of the bias down on the garment and hem it in place carefully, as at *c*. Turn in the raw edge of the binding at the center front, hemming it in place.

86. Completing the Garment.—You are now ready to put the finishing touches on the garment. In making the buttonholes, follow Arts. 35 to 39, *Underwear and Lingerie*, Part 1, except that you should make them vertical and with a bar at both ends.

Next, turn in the upper edge of the pocket and finish it with a machine-stitched hem $\frac{1}{2}$ inch deep. Turn in the other raw edges once and baste the pocket in place, stitching around the sides and the bottom and fastening the ends of the thread carefully. Complete the garment by turning and stitching a 2-inch hem around the bottom.

PAJAMAS

87. The devotee of pajamas finds it possible to plan very attractive garments that will fill the requirements of comfort and beauty, not forgetting practicality, especially in cold weather when additional warmth is desired. Then, too, because of the way in

which they are cut, pajamas seem better adapted to unusual forms of trimming than the more conservative nightgown, and have a particular appeal for the girl who delights in tailored smartness or for the athletic girl who prefers a two-piece sleeping outfit to the usual type of nightgown.

Fig. 31 illustrates a simple type of pajamas, a foundation design that may be adjusted and altered to suit many needs. The addition

of long sleeves and a full-length lapped opening in the front of the top section will make the garment almost a duplicate of a man's outfit, while if a more feminine type is desired, several ruffles of narrow lace may form a trimming at the neck line and armholes.

88. Material and Pattern Requirements. Materials having more body than those generally employed for nightgowns are suitable for pajamas. Of such materials, crêpe, cotton poplin, flannelette, and soft washable silks are most used. Figured cottons and silks or striped flannelette may be employed with excellent effect for pajamas.

For the average figure, $5\frac{1}{2}$ yards of 36-inch material is sufficient for the pajamas illustrated, with $\frac{1}{4}$ yard of contrasting fabric for bindings or a length of prepared binding and about $1\frac{1}{4}$ yards of $\frac{1}{2}$ -inch elastic for a casing at the top of the trousers and at the sides of the blouse portion.

A kimono-waist pattern with a seam on the shoulder and a full-length trouser or bloomer pattern are required in developing a sleeping garment of this kind.

89. Cutting.—Place the center front and the center back of the waist pattern on lengthwise folds, continuing the front, back, and under-arm lines to provide plenty of length. Place the trouser pattern so that its center side is over a lengthwise thread of the material, and allow for the deep hem or cut the lower part separate and apply it.

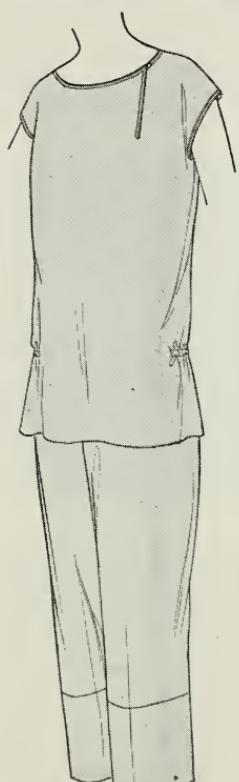


FIG. 31



90. Construction.—If the hem at the bottom of the trousers is applied, attach the extra section with a plain seam, then bring the lower edge up to conceal this joining. Use French seams as a finish for the leg seams as well as the under-arm seams of the coat portion. Use machine-fell seams for the curved seams of the trousers; then finish the top with a casing as directed in Art. 109, *Underwear and Lingerie*, Part 1. Finish the bottom of the trousers and the blouse by hemming.

Apply bias binding to the neck line and armholes, following Art. 62, *Underwear and Lingerie*, Part 1. After all raw edges have been turned in, stitch a band of self-fabric, 6 inches long and $\frac{1}{2}$ inch wide, at right angles to the under-arm seam, on a line about 2 to 3 inches below the normal waist line, centering it on the under-arm line and leaving both ends open. Run a $4\frac{1}{2}$ -inch length of elastic in this casing and fasten it securely at both ends.

As a closing for the slash at the neck line, make a small loop of the bias and sew it at the top of the slash on the right side. On the left side, match this loop with a tiny button.

KIMONOS, BATHROBES, NEGLIGÉES

NATURE AND USES

91. A complete wardrobe must contain, in addition to coats, dresses, and lingerie, a third type of garment for wear in the privacy of one's room and to aid in the process of dressing. There are three classes of such garments; the **kimono**, the **negligée**, and the **bathrobe**, of which, one, the kimono, is essential, although each of the other two occupy important and particular places. When expense is to be considered, the kimono can be made to answer the requirements of all three because it is easy to slip on and off, it is loose and comfortable, and, at the same time, may be as simple or as elaborate as one wishes. As the name signifies, almost all kimonos are cut with kimono sleeves, as is the Japanese national costume from which it is adapted.

92. Materials for Kimonos and Bathrobes.—Such fabrics as cotton crêpe, figured silks, in some cases dotted Swiss and taffeta, also challis, are appropriate and serviceable for kimonos and consequently are most widely used.

The bathrobe, however, because of the use to which it is put, requires a weightier fabric, and for it corduroy, terry cloth, flannel, and soft silk, the latter frequently padded with cotton or lambs' wool, are chosen since all of these are of the proper weave to provide ample protection.

93. Materials for Negligées.—The negligée answers, to a certain extent, the same purpose as a kimono, since it is a garment

intended to be worn only in the intimacy of the home or in the presence of very close friends. However, a negligée is usually more dainty and elaborate than a kimono, always being made of a sheer silk fabric and frequently lace trimmed. Usually negligées are of a pastel tint, although brilliant colorings are often used very effectively. The vital difference between the two garments is that the kimono is, first of all, intended for service; while the negligée stresses beauty of color, of material, and of design before any consideration as to the wearing qualities or practicability.

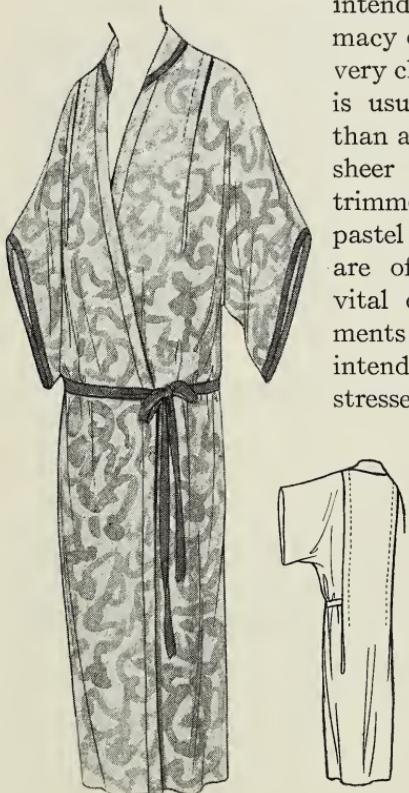


FIG. 32

ing fulness in the front. Ribbon outlines the collar and bottom of the sleeves, and is attached at the tucks in back to form a belt, with ends long enough to tie in a soft, graceful bow. Although patterned radium silk is used for this garment, with ribbon to match the figure of the silk, the same plan may be followed in a cotton material, provided its width equals 36 or 40 inches.

SIMPLICITY KIMONO

94. Description.—A kimono that is not only attractive and serviceable, but unusually easy to make, is shown in Fig. 32. Two deep tucks form a panel in the back and, continuing over the shoulders, provide a pleasing

95. Material Requirements.—Provide two lengths of 36- or 40-inch material, measuring from your shoulder at the neck to the floor, usually $3\frac{1}{4}$ yards, also, $4\frac{1}{2}$ to 5 yards of 1-inch ribbon.

96. Cutting.—Fold your material lengthwise, selvage edges together; then, make a crosswise fold through the middle to bring two lengthwise folds together on one side and four selvages together on the opposite side. Lay this on a table with the folds away from you, the selvages toward you, and the crosswise fold to your left, as indicated in Fig. 33.

Slash the upper one of the two lengthwise folds from *a* to *b* for the full-length front opening. Measure down the crosswise fold at the

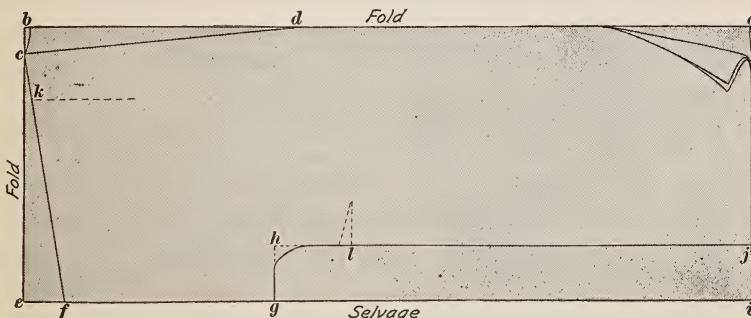


FIG. 33

left from *b* $2\frac{1}{2}$ inches, indicate point *c*, and cut. From your shoulder measure down the front to the low waist line you wish to emphasize and locate *d*, to the right of *b*, a distance equal to this measurement. Cut in a straight line, diagonally from *d* to *c*, cutting the two upper thicknesses that were slashed along the fold, but leaving the fold underneath undisturbed. On the fold, curve the back-neck line slightly, as indicated between *b* and *c*.

Indicating the lower left-hand corner by *e*, shape the shoulder by measuring from *e* along the selvage, $3\frac{1}{2}$ inches, and locating *f*. Cut through the four thicknesses from *f* to *c*.

To the right of *f*, 10 inches, locate point *g*, and straight up from *g*, $4\frac{1}{2}$ inches, locate point *h*. After indicating the lower right-hand corner by *i*, measure up from *i*, $4\frac{1}{2}$ inches, along the four cut edges, and locate *j*. Next, proceed to locate the darts. First, 3 inches from *c*, on the shoulder line, locate point *k*, and from it indicate a

straight line, as shown, as a guide in placing the shoulder tuck. Then, 4 to $4\frac{1}{2}$ inches from h , on the under-arm line, locate point l on the under-arm line, and indicate the 1-inch under-arm dart, as shown by the dotted lines.

Now, beginning at j , cut straight toward h through all four thicknesses, but as you approach within 3 inches of h , cut in a gradual curve to g , as shown.

97. Construction.—Join the shoulders with plain seams. Take a crosswise dart 1 inch deep, as shown at l , on the front sections before making the plain under-arm seams. Next, join end to end three of the four pieces that were cut out from under the arms and use them as a wide binding for the front opening and neck line. These joining seams may be so planned that the one on the right side will be hidden by the belt where it crosses the binding at the low waist line, and the one on the left side will be under the overlapping right side.

The fourth piece may be used for the simple straight fold that forms the collar. Or, if it is desired to finish the sleeve edges to harmonize with the front rather than with ribbon, use one of the three pieces for this, and cut the collar from the narrow sections removed in shaping the shoulders, finishing its edge with ribbon binding.

It is desirable to have the little collar finished separately and basted on. This protects the kimono from undue soil, as the collar may be quickly removed, cleaned, and replaced, thus restoring the freshness of the garment quite easily.

98. In applying the binding to the neck line and front opening, use the full $4\frac{1}{2}$ -inch width of the band, and lay it on the kimono with edges even and right sides together. Stitch $\frac{1}{4}$ inch from the edge. Make a $\frac{1}{4}$ -inch turn on the wrong side so that the creased edge just covers the row of stitching. Baste this down and hem the edge by hand if an invisible finish is desired; or, if stitching is wanted as a trimming feature, stitch from the right side, following very close to the inner edge of the binding.

At a becoming point on the shoulder, as at k , fold a tuck 1 inch deep, letting it extend down to the bust line in front, and just below the low waist line in the back. Before stitching in this tuck, try on the kimono to determine whether your location of the tuck is satisfactory.

Next, catch the ends of the ribbon that forms the belt, in the stitching that holds the tuck in the back. Draw the thread ends, left from stitching the tuck, through to the wrong side, and fasten them securely by tying.

Only the hem remains to be done. Put this in, preferably by hand, but with machine stitching if time is limited.

KIMONO OF CONTRASTING MATERIALS

99. Description.—Fig. 34 illustrates another simply cut kimono that is, at the same time, very effective. It is made of two straight lengths of material at least 36 inches wide, joined at the center back under a tuck, so has no under-arm seam. The sleeves and the collar are of a contrasting material, preferably figured for a plain-fabric kimono, or the reverse for a figured fabric.

100. Material Requirements.—A measurement taken from the shoulder at the neck to the floor and multiplied by two will give the amount of material needed for the body portion. For the trimming, supply 1 yard, which will be plenty for sleeves and collar.

101. Shaping the Body Portion.—Cut the longer length in two equal parts. Turn a hem along one selvage edge, $3\frac{1}{2}$ inches deep, and baste in place. Now baste this hem flat over the edge of the other length, selvage edges meeting, and stitch through the three thicknesses forming the center-back joining. Fold the material on this stitching line, and trim off a strip from the wider portion to make the two sides exactly the same size. This strip may be used later for a belt if you care to have one.



FIG. 34

Now, with the material still folded, make another lengthwise fold, 14 inches from the first, and place the material so folded on a table with the double fold toward you and the open edges away from you,

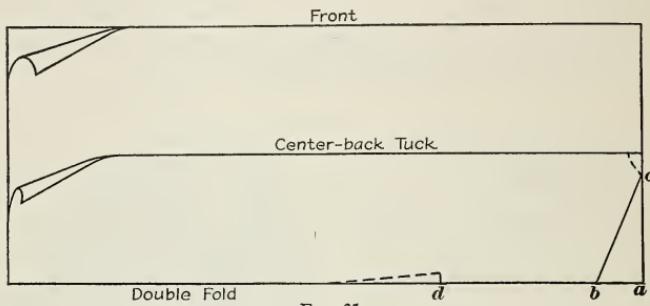


FIG. 35

as in Fig. 35. Place point *a* in the lower right-hand corner, and $3\frac{1}{2}$ inches to the left of *a*, on the double fold, locate point *b*. Then 12 inches above *a*, locate point *c*. Next, locate point *d* to the left of *b*, on the fold, 12 to 14 inches, depending on the depth you wish the armhole opening.

Cut on a straight line between *b* and *c* to form the shoulder lines and through the folds from *b* to *d*. Then at *d* pin in two darts, one for each under arm, making them $\frac{3}{8}$ inch deep at the top and tapering them to nothing as they approach the hip line. Round out the back-neck line, cutting through two thicknesses only, from *c* to the

folded edge of the center-back tuck, as the dotted line indicates.

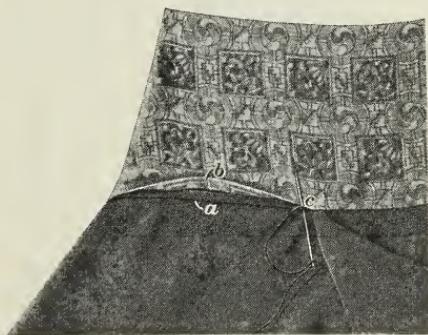


FIG. 36

102. Cutting the Sleeves and Collar.—From the figured material trim off two strips, 12 to 14 inches wide, from selvage to selvage for the sleeve sections. Cut a straight strip for the collar also, making it $6\frac{1}{2}$ inches wide, since it is applied double, and long

enough to reach entirely around the neck line of the kimono. Fold this strip lengthwise through the center and from each end trim a triangular section that is $1\frac{1}{2}$ inches wide at the folded edge and tapers to nothing at the cut edges.

103. Construction.—From the bottom of the slash that forms the armhole, stitch in the dart that you have already pinned. Now join the shoulder seams, using a French seam, and turn back hems on both fronts, having them 3 inches deep from the bottom up to a low waist line and then tapering them from this point to a depth of $4\frac{1}{2}$ inches at the neck line. This change in depth will form small folds, which should be stitched in place after the manner of darts.

Finish the edges of the sleeve sections with machine picotting. Join the slanting ends of the collar, leaving the neck edge open. Baste a single thickness of the collar to the neck line, as at *a*, Fig. 36, placing it to the neck line of the garment so that its right side is to the wrong side of the kimono and the raw edges of the seam are turned toward the right side of the body portion. Stitch in the proper position, then bring the free edge over, and, turning it in a seam's width, as at *b*, hem it down to the first stitching, as at *c*, being careful to have ample seam allowance at the ends and to fasten the threads securely.

Join the sleeves to the armholes in a plain seam, overcasting the raw edges; then finish the bottom of the kimono with a machine-stitched or hand-run hem 3 inches deep.

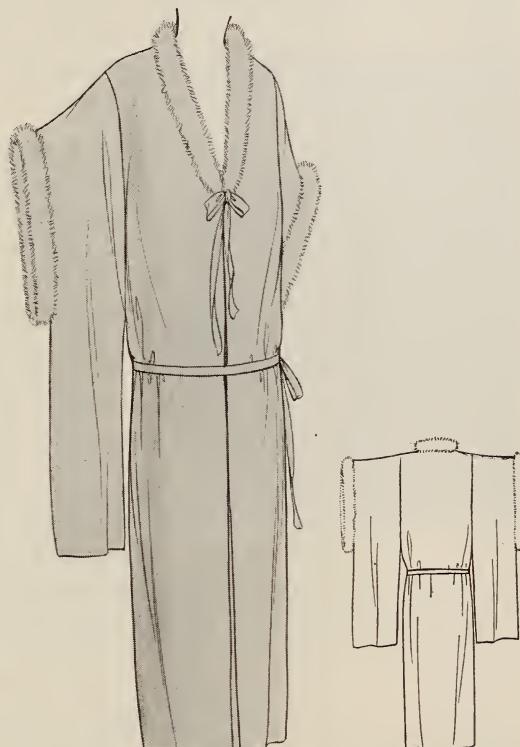


FIG. 37

KIMONO NEGLIGÉE

104. The garment shown in Fig. 37 has possibilities for development as a kimono or as a negligée, depending on the color and the material used for it. Made up in flesh pink or orchid crêpe de Chine or Canton crêpe with trimming of marabou, it takes on the qualities of a negligée, but if cut from a dark, more serviceable material, possibly cotton crêpe, with bands of self- or contrasting fabric at the neck line and armholes, it becomes a kimono. The lines of the garment are simple and straight, with distinction given by the trimming and the arrangement of the sleeves.

105. Material Requirements and Cutting.—Two lengths of fabric, plus an extra $\frac{3}{4}$ yard for the sleeves, $2\frac{1}{2}$ yards of marabou, and 6 yards of ribbon will be needed to duplicate the negligée in Fig. 37.

Before cutting, trim off the extra $\frac{3}{4}$ yard from your length of material. Follow the same plan of cutting as described in Art. 96 and illustrated in Fig. 33, except that you should continue cutting on the line jh , straight up to the shoulder line; also omit point k .

If you wish a narrower kimono, locate j at a greater distance from i than is done in Fig. 33.

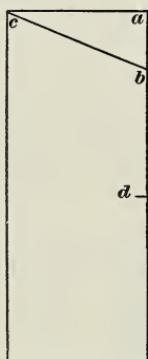


FIG. 38

106. To form the sleeves, fold the extra $\frac{3}{4}$ yard directly through the center lengthwise, and cut along the fold. Then fold these two equal sections through their centers lengthwise. With the fold to your right, consider the upper right-hand corner a , as in Fig. 38. From a , measure toward you $3\frac{1}{2}$ inches and place point b . Then connect points b with the upper left-hand corner c , as shown, and, starting to cut at b , trim off a wedge-shaped section that will taper to nothing as it approaches the cut edges. These slanting edges will form the continuation of the shoulder line. From b , also cut along the fold a distance of about 10 inches to d , for the sleeve opening.

107. Construction.—Join the under-arm and shoulder lines of the kimono with French seams, extending the under-arm seams from the bottom up to a point corresponding to point h , in Fig. 33. Finish the fronts with hems 1 to $1\frac{1}{2}$ inches deep and sew in carefully

by hand. Join the shoulder seams of the sleeve sections, and sew across the opposite narrow edge and part way up the side, to form the bottom, leaving an open space that will correspond in length to the opening left in the negligée. Join the sleeves to the body portion with plain seams, making sure that the shoulder lines match, and overcast the raw edges.

Finish the edges of the neck and armhole openings with a facing that will be $\frac{3}{4}$ inch wide, finished, following Art. 60, *Underwear and Lingerie*, Part 1, but omitting the final stitching and replacing it by basting.

108. Now, working from the wrong side, begin to sew the marabou in place. Holding it close to the silk in its proper position, take a stitch similar to the diagonal basting-stitch, as at *a*, Fig. 39, from the wrong side that will catch through the marabou. Then take a length of ribbon, as at *b*, that will match or contrast with your material and slip-stitch it in place, as at *c*, on both edges, in this way concealing the basting-strokes.

Next, turn the hem at the bottom and run it in by hand; then, to complete the garment, sew in place the ribbon for the tie and adjust the belt.

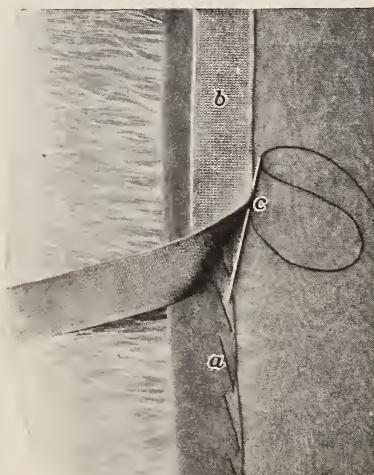


FIG. 39

LACE-TRIMMED NEGLIGÉE

109. Description.—For beauty of effect with a minimum of effort, the negligée shown in Fig. 40 cannot be surpassed. Because it is made of Georgette, it is dainty and graceful and, by its very simplicity, it acquires additional charm. Being formed of straight lengths of material, its construction is unusually easy, since very little sewing is required, both the material and the trimming being effective enough not to demand intricate cutting or sewing. Then, too, the fact that the selvage and machine picoting are the only edge finishes simplifies construction.

As a means of providing an interesting color combination and to insure the proper protection, the negligée should be worn over a slip of contrasting color, such as orchid with turquoise blue, rose with violet, yellow with dull rose, brown with orange, and so on. If you are using a pastel shade in Georgette, the lace may be cream

color, but, if the negligée itself is of vivid or darker coloring, lace of self-color is a better choice.

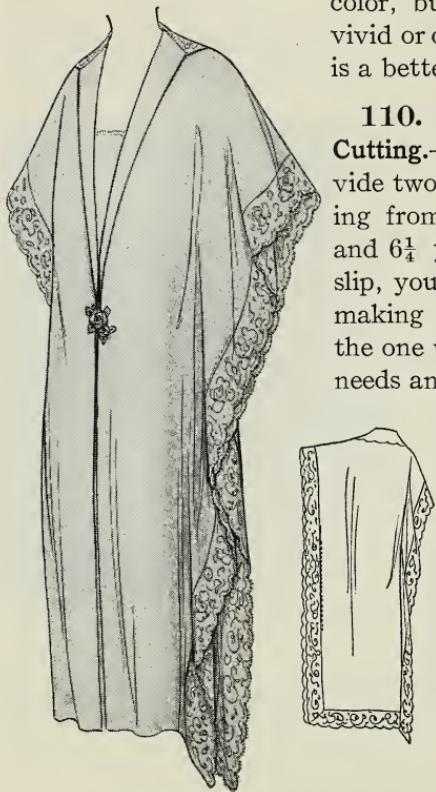


FIG. 40

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110. Material Requirements and Cutting.—For the negligée proper, provide two lengths of Georgette, measuring from the neck line to the ankles, and $6\frac{1}{4}$ yards of 3-inch lace. For the slip, you may turn to the directions for making these garments and decide on the one which seems best suited to your needs and its purpose.

No cutting, beyond the straightening of the cut edges of the Georgette and cutting the hemstitching that is used as edge finishes, is necessary.

111. Construction.—Provide for the front opening by having a row of machine hemstitching from one end up the center lengthwise to the cross-wise center. At its end, place also a 6-inch line of hemstitching at right angles

to the first. Cut the long hemstitching to open the center front, and cut the short hemstitching to form the lapels and back-neck line.

Finish the cut ends of a 12-inch length of lace by tiny hems or a machine picot edge and sew this strip of lace along the back-neck line and lapels. Use running-stitches made with a heavy knitting silk, or fine whipping-strokes.

Sew lace along the selvage edges and across the raw edge that will be the bottom of the back, finishing the lower-front raw edge of the

Georgette with small hems or a picot edge. Slip the garment on and, with the lower edges even, pin the front and the back together at the under arm, beginning at a low armhole and continuing down for a distance of about 5 inches just where the lace joins the Georgette or, if you wish a cascade effect, place the stitching 6 inches inside of this joining. Replace the pins with stitching; then sew a snap fastener at the front closing, as well as a small cluster of ribbon or fabric flowers.

BATHROBE

112. A practical robe made of striped flannel and tailored to a degree of smartness that adds greatly to its finished appearance, is illustrated in Fig. 41. Other materials suitable for this bathrobe are quilted silk, eiderdown, and Canton flannel in a striped or figured design. The collar and smooth-fitting sleeves are points worthy of mention, while the roomy pockets will be found a convenience for carrying the small accessories of the bath. Such a bathrobe is particularly appropriate as a covering over a bathing suit, because it gives somewhat the appearance of a dress and is therefore especially suitable for wear in public.

Self-material, so cut that a dark stripe is on the outside, forms the tie belt, but a narrow suède belt would make a satisfactory substitute, and one that would be quite in keeping with the tailored aspect of the garment.

113. Material and Pattern Requirements.—The average figure will require $2\frac{1}{2}$ yards of 54-inch material or 4 yards of 40-inch



FIG. 41

fabric. Supply also $\frac{3}{4}$ yard of a thin silk, such as China silk, for lining the collar and facing the sleeves. A regulation bathrobe pattern with long sleeves and a straight collar will provide a proper cutting guide, although the collar pattern is not essential since it may readily be cut from muslin.

114. Cutting.—Place the pattern pieces so that the center back is on a fold and the center front along selvage edges. If you are using 54-inch material, do not cut the under-arm line, but use the pattern merely to shape the neck line, shoulders, and armhole, at the same time marking the position of the under-arm seam. Cut the sleeves with the center of the sleeve pattern directly over a straight lengthwise thread of the material, and the collar with its center back on a straight crosswise fold or cut edge. If your collar pattern will not duplicate the collar shown in Fig. 41, leave the cutting until you have partly completed the bathrobe.

115. Seaming Garment and Hemming Fronts.—Join the shoulder, under-arm, and sleeve seams with plain seams, if your material is heavy, or, if not, with flat-fell seams so planned that both stitchingswill appear on the right side, and finish the fronts with plain machine-stitched hems. If you have omitted the under-arm seam, provide a dart $\frac{3}{8}$ inch deep at the armhole, tapering it to nothing at the hip line to give the proper shaping to the garment at the sides.

116. Forming the Collar Pattern.—If you have not yet cut your collar, slip the bathrobe on your dress form or on the person for whom it is being made, and with muslin cut a collar pattern that extends from the center back around to the length you wish the collar to be.

To do this, provide a section of muslin 8 to 10 inches wide and as long as the distance from the back-neck line to a point just above the waist line. Pin the narrow edge of this to the center back of the robe with its outer edge in the position you will wish the outer edge of the collar to take, and its inner edge extending up above the neck line of the garment. Bring the muslin around to the front, and then trim off the excess material on the inner edge, following the curve of the neck line. Shape the outer edge, too, to obtain the width that you desire the collar to be.

117. Cutting and Applying the Collar.—Use the muslin pattern to cut a collar of your bathrobe material and one of the silk provided for the lining.

Stitch both collar sections, right sides together, leaving the neck edge free; then turn to the right side, press carefully, and attach it to the neck line of the garment as directed in Art. 85, using a bias of the lining silk for the finish.

118. Finishing the Garment.—Face the bottoms of the sleeves with the lining silk; then apply the pocket and turn the hem at the bottom.

When using a weighty material, it is best to bind the raw edge of the hem with firm silk or cotton, but without turning in the raw edge of the binding on the wrong side. Then after the bottom has been finished with binding, slip-stitch the hem in place. Such a finish eliminates the bulkiness that a turn in heavy material is bound to have.

LINGERIE OUTFIT

119. Purpose.—It is frequently desirable to plan a matching set of lingerie, for instance, as part of the bridal trousseau or graduation outfit. When this is the case, an essentially dainty trimming arrangement is usually decided on, since such an outfit is reserved for special occasions and consequently may be less practical than those garments intended to be worn every day. Then, too, a particular style of trimming is essential, so that the slip and chemise, when worn together, will not appear bulky or overdone; that is, all decorative features should be applied flat or with a very small amount of fulness.

Such a set is illustrated in Fig. 42, consisting of a nightgown, a slip, and an envelope chemise, all developed of the same material and elaborated by the same form of trimming that follows one dominating design.

120. Description.—On the lingerie illustrated, footing and insertion as trimming are more generously used than would be practical on service undergarments, forming, with tucked sections of the fabric, an effective decoration for all three pieces. Small rosebuds made of a contrasting color form an additional trimming note, and a means of increasing the daintiness and value of the

garments. The color of the buds is repeated in the ribbon that is run through the beading at the top of the gown, chemise, and slip.

The fact that both the nightgown and the slip are made each of one full width and a portion of another, makes it possible to cut the outfit economically, since three lengths of material will cut the two longer garments, while the short half width remaining from the

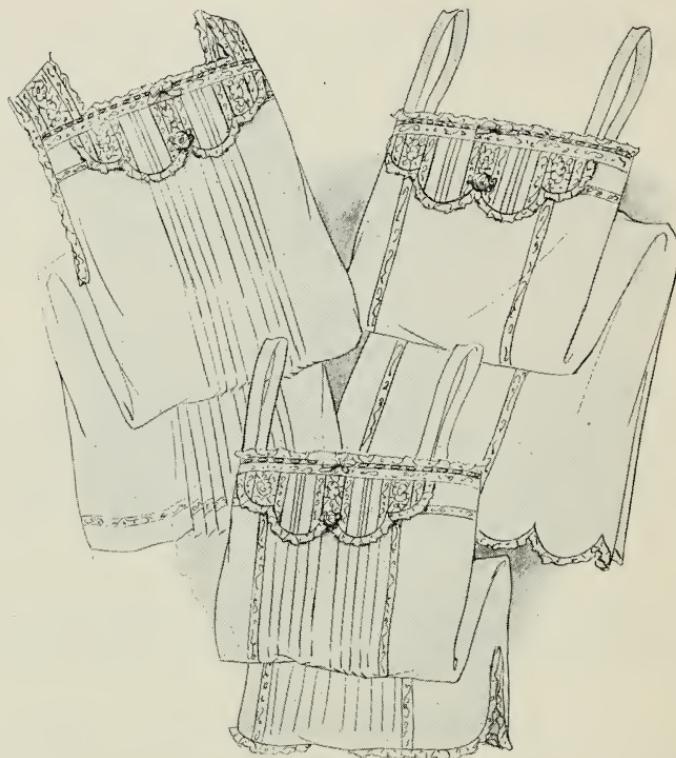


FIG. 42

two lengths required for the envelope chemise will form the tucked trimming sections as well as shoulder straps for both the chemise and the slip.

121. Materials and Colors.—A silk fabric such as crêpe de Chine, crêpe-back satin, crêpe Roma, or Canton crêpe is best used for a set of this type, although sheer batiste and fine voile can be made up to advantage in this same way.

In color, white, flesh, peach, pale yellow, pale green, and orchid are all suitable. Appropriate laces on pastel fabrics are Binch , Valenciennes, and Alen on in cream color or ´cru, rather than white, but on a white set, white lace is, of course, preferable.

122. Construction.—The construction and finishing of these three garments should offer no problems for you, especially if you keep in mind the principles of lingerie making previously discussed. A few particular points, however, should be observed in their making in order to have them the complete success that is desired of such a set.

In joining the two widths of the slip, as well as of the chemise, conceal the joinings by rows of narrow insertion. Make use of very shallow plaits in the chemise to avoid bulk; in this way one and one-third widths will be plenty for the average figure.

Make each garment straight across the top and place the extra section of the tucked and lace-trimmed fabric over it. Make these sections $3\frac{1}{2}$ inches wide at their widest point, placing a row of insertion in the center and groups of tucks on each side and finishing the outer edges with bands of insertion. Shape the trimming sections in scallops, as shown, and picot the edges for the neatest finish, whipping the footing in place slightly full. If you care to, you may cut the material away underneath, after fastening the trimming in place entirely around the edge, or you may finish the edge separately and attach the trimming only across the top, allowing the scalloped edge to hang free.

Sew the shoulder straps in place, which for the slip and the chemise may be ribbon or self-fabric, and for the nightgown footing-edged lace; then, as a final touch, add the tiny buds, which, for the trousseau, may be the bit of blue that every bride wishes to wear.

LINGERIE ACCESSORIES

123. Flower Ornaments.—In Fig. 43 is illustrated a group of lingerie trimming details, made of silk, ribbon, and lace, which will frequently add just the required touch of daintiness to chemise, slip, or nightgown. The tiny ornaments make very appropriate finishes for the ends of shoulder straps on slips or chemises, while the larger ones are best used singly and at the center front of the garment. By means of them, a touch of color may be introduced or a particular color scheme that you are using may be accentuated.

124. As a foundation for each flower cluster, supply a piece of buckram slightly smaller than you wish the finished ornament to be, and of the same shape. If it is possible to do so, cut the pieces of silk so that they may be folded on the bias, although straight sections of both silk and ribbon can be worked in with satisfactory results.

Provide, also, stamens in natural colors, and short lengths of lace for an edge finish as well as the narrow ribbon that is used to add a finishing touch to each of the ornaments.

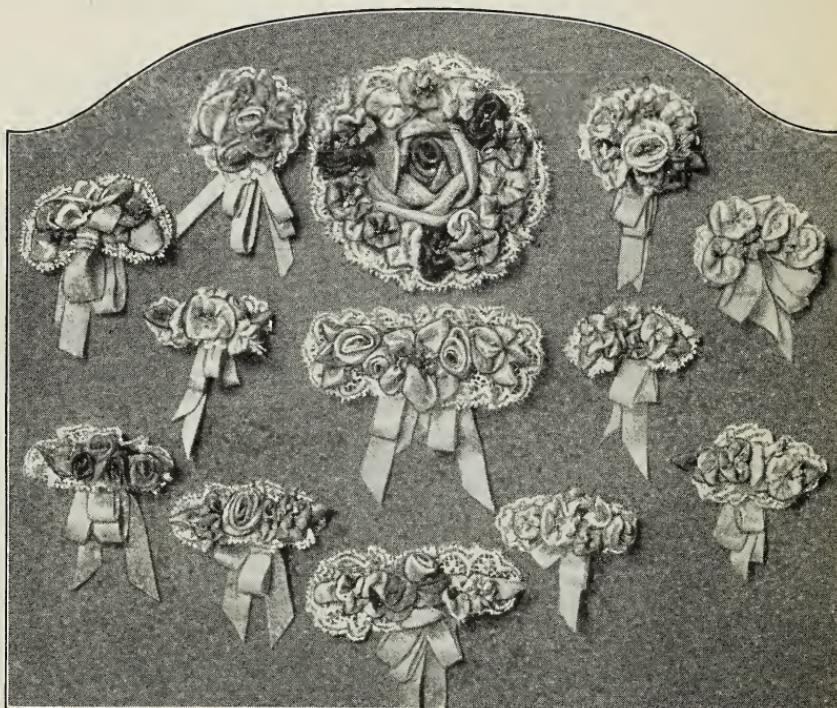


FIG. 43

125. It is essential that the flowers be made small, since daintiness is one of the most important features of ornaments of this type. Also, the combination of colors should be carefully made. It is true that practically any two, three, or four pastel tints may be successfully used together, but it is the use of two colors of varying value or intensity together that must be guarded against.

Flowers of different types, some of bias folds wound about a center, and others formed of small petals with stamens, are grouped together,

as shown in Fig. 43, so that the finished ornament will completely conceal its buckram foundation. Before sewing the flowers in place, attach the ribbon ends and lace to the buckram, using small stitches; then, after the flowers are secured to the foundation, finish the back by covering it with a scrap of silk. If the work has been neatly done, this may be found unnecessary, or you may prefer to place the covering first and take your stitches through it.

As a means of attaching the ornaments to lingerie, so that they may be removed readily for laundering, sew a tiny gold-finished safety-pin to the back of each one.

126. Sachets.—Larger ornaments of this type may be formed into sachets by the addition of a tiny sachet bag made of a single thickness of sheet wadding into which the sachet powder is scattered, and covered with silk.

Much less elaborate sachets are frequently made of small pieces of embroidered linen and lace stretched smoothly over small silk-covered pads of cotton. In fact, a gift of lingerie is seldom considered complete without some such additional feature which provides a touch of distinction and originality and adds as well to the value of the gift.

Pastel shades of yellow, pink, orchid, blue, and green in crêpe de Chine, crêpe satin, Georgette, chiffon, and similar fabrics, offer possibilities for this work. To add a touch of color to a slip, more intense tones may be employed, such as yellow and orange on a garment of tan or brown. With these, use lace of a very deep écrù; with the paler tints, cream or white lace is appropriate. In all cases, the purpose of ornaments determines their color, so from your piece bag you may provide yourself with a variety of them in appealing combinations to add a touch of daintiness and smartness to your lingerie.

CARE OF LINGERIE

127. Laundering.—By means of the proper precautions in laundering lingerie, its service may be extended over a gratifying period of time. The most important item, perhaps, is the necessity for washing garments frequently, that is, not allowing a soiled garment to stand without washing, for it is the action of perspiration on the fibers that causes them to weaken and show signs of wear. This is especially true of silk undergarments, but you will do well to give

approximately the same care to cotton if you wish it to repay you with the proper wear.

128. There are three points which, if remembered and put to use, will help to keep your undergarments looking well and will be the means of prolonging their life. These are:

1. The water should be moderately warm for cottons and luke-warm for silks; also, it should be used freely.

2. The soap should be a pure, white soap easily dissolved, and used in moderation.

3. The rinsing should be thoroughly done in generous quantities of water of the same temperature as that used for washing. When rinsing, squeeze rather than wring the garments. In addition, it is essential, when rinsing fadable colored silks, that a solution of some sort, either dye or tint, be used to retain the proper color.

129. Drying and Ironing.—Cotton garments and some silks may be thoroughly dried before ironing. Those of cotton are, of course, dampened later, but if the silk has been allowed to dry it should be ironed in that condition. Pongee is an example of a weave that requires dry ironing; among cottons, crêpe has the same characteristic.

Silks that are ironed dry may be smoothed with a hot iron. A silk garment that is moist requires much less heat, for damp heat affects the fiber of the silk.

In order to get the best results with silk undergarments, only a few should be laundered at a time. Then, as each article is washed, it may be placed on a Turkish towel and rolled up quite tightly and allowed to stand for half an hour to an hour. The towel will absorb about the right amount of moisture, so the garment may be properly ironed. It is also possible to allow some garments to dry completely in the open air, but never exposed to direct sunlight, and to iron them when dry.

130. Mending.—Another point requiring attention in the care of lingerie is their mending. Examine each garment carefully before tubbing, and patch or darn each worn spot neatly. Do not neglect this detail, for a worn spot will become a hole during the laundering process and, as such, will be found much more difficult to mend.

Frequently, some trimming feature may be introduced to conceal or cover a worn or torn spot, or a garment may be recut and combined

with a contrasting color to develop a new style that will give very satisfactory wear. It may seem that such a plan requires more time than should be given, but it will usually be found that the remodeling of undergarments is just as satisfactory as the recutting and remaking of dresses or suits, and, if lingerie is made of a good material, its wearing qualities will be such that you will be well repaid for any time spent in this way.



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